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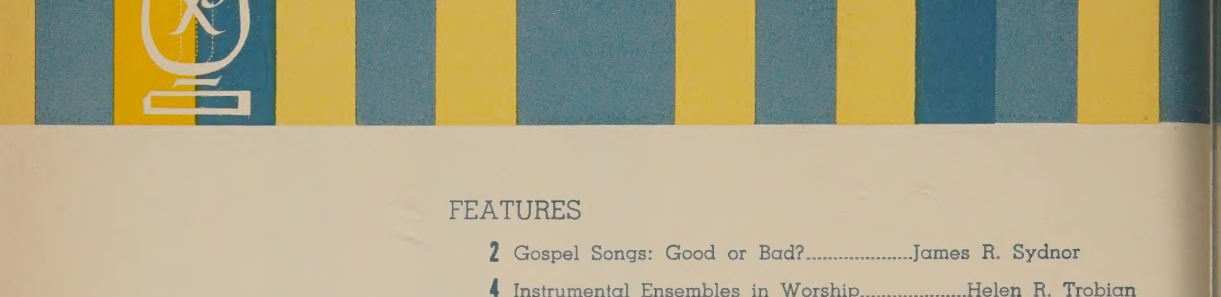
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EDITORIAL

more to be desired . . .

A church musician's effectiveness is due as much to his personal characteristics as to his technical qualifications. One important virtue seems to be lacking in many who are leaders in this field. Seldom attained and rarely pursued, it is more to be desired than gold. Yet few seek it, and often we encounter its synthetic substitutes—the bold front, the loud noise, the dramatic splash—employed to impress choirs and congregations and to cover up a lack of the virtue itself—humility. ¶ Church musicians too infrequently strive for humility because its requirements seem too strict, its demands too stern, the sacrifice too great. And humility has often been mistaken for timidity, an undesirable trait for a leader. Nevertheless, if one really wishes to serve his fellow man and his God through the ministry of music, he will make every effort to be humble. ¶ Humility has a way of evading those who consciously seek it and of bestowing itself on those whose efforts are directed toward service. The words "He who would be greatest . . . must become servant . . ." point the way to humility. The virtue belongs to few because the price is great. Yet it is "more to be desired . . . than much fine gold" and its presence or lack of it profoundly influences our ministry of music.

V Earle Copes

Gospel Songs:

For approximately one hundred years the churches of America have felt the influence of gospel songs on their congregational singing. The extent of this influence has varied from denomination to denomination. Those groups with an established liturgy and strong musical traditions like the Lutheran and Episcopal have not felt the impress as much as denominations like the Methodist, Baptist, and Presbyterian. In some of these latter denominations, gospel songs, in Dr. Louis Benson's words, "took possession of the Sunday schools, Christian Endeavor societies and devotional services, and encouraged a generation to grow up largely without the help and inspiration of great hymns. To many of these the tone of Church Praise seems still to lack the go and vivacity to which they had grown accustomed; and Gospel Hymns, old or new, keep knocking at the church gates for admission." [1]

The strong effect of gospel songs and singing has therefore produced a tension which has been felt and perhaps will always be felt by hymnal editorial committees and by everyone who desires to select hymns with conscientiousness. The following analogy may help to illustrate our predicament. Let us suppose that several dynamic American literary critics and lecturers had gone up and down the land around 1900 and so captivated the attention of public school literature teachers and officials that thereafter these instructors taught mainly the novels of men like Mark Twain, James Fenimore Cooper, and Booth Tarkington. A few teachers might slip in Milton's sonnet "On His Blindness" and some mention of Shakespeare's "Hamlet," but in the main the diet would be limited to the American novel. Several generations of American school children would have been deprived of their heritage in English and American literature.

Through the phenomenal evangelistic campaigns of Moody and Sankey, of Billy Sunday and Rodeheaver during the early years of this century, and more lately of Billy Graham and George Beverly Shea, gospel songs have come to the forefront—and remained there—in the hymnody of many local congregations. There are good and bad gospel songs just as there are superior and inferior American novels. My main point is to show that we now have in many denominations Sunday school superintendents, teachers, ministers, and musicians who, like our hypothetical literature students, have frequently not received their full heritage. Their hymnody is fragmentary through no fault of their own.

The heartening fact is that most major denominations in America have produced standard hymnals in the past thirty years which are fairly adequate anthologies of Christian hymnody. The concerned leadership of these groups can better communicate the contents of their hymnals to their people if they have a clear understanding of the place of gospel songs in American church life. Hence, let us ask: Where and how did gospel songs originate, just what is a gospel song (text and music), what value shall we place on them, and how shall we use them in our local churches?

First, where and how did gospel songs as a type originate?

The practice of singing the Good News of Christ is as old as Christianity itself. Within the lifetime of Paul the early Christians sang hymns concerning the gospel which probably included "Awake, O sleeper, and arise from the dead, and Christ shall give you light." (Ephesians 5:14, R.S.V.) Stephen the Sabaite tells in the eighth century of the compassion of Christ in a hymn from which Dr. Neale drew the idea of the text, "Art thou weary, art thou languid."

Thousands were led to Christian commitment during the 1700's by the marvelous singing of the Wesleyan revival. Watts' eighteenth-century hymn, "When I survey the wondrous cross," considered by many to be the greatest English hymn, contains the fullness of the gospel. Such facts indicate, first of all, that

[1] Louis F. Benson, The English Hymn, p. 491. Philadelphia: The Presbyterian Board of Publication, 1915. Copyright 1915 by George H. Doran Company, New York.

Good or Bad?

BY JAMES R. SYDNOR

expression of the Christian gospel in song
ot the special prerogative of the class of
gs known as "gospel songs." While there
be no one who would contend for this
tion, there are many who by implication
practice feel that gospel songs are almost
sole vehicle available for expressing the
pel call.

The gospel song as a type of hymnody is
inly an American phenomenon of the later
eteenth and early twentieth centuries. It
its roots in the Kentucky revivals during
first years of the eighteenth century and
in the early songbooks of the YMCA move-
nt which began in the 1840's in England
the 1850's in America. About this same time
ong series of Sunday school songbooks was
itten by men like Bradbury ("Sweet hour
prayer" and "He leadeth me"), Fischer ("I
e to tell the story"), Lowry ("Shall we
ther at the river"), and Bliss ("Let the lower
hts be burning"). In 1865 William Booth
gan his tent meeting in Whitechapel in Eng-
nd, leading to the later formation of the
lvation Army which soon used gospel songs in
undance.

In 1870 Dwight L. Moody, then connected
th the YMCA, met Ira D. Sankey at the
dianapolis YMCA convention and claimed
im as his song leader. Moody, unable to tell
ne tune from another, decided to use the
owry-Bliss type of music because he had ob-
rved its effect on the masses. After a spectacu-
r evangelistic campaign in the British Isles in
he early seventies, Moody and Sankey returned
o America for additional extensive campaign-
ng. Their songs, carefully copyrighted, were
ssued from 1876 to 1891 in six volumes en-
itled *Gospel Hymns and Sacred Songs,* hence
he familiar title "gospel hymns." In the great
Moody meetings in the Brooklyn Rink and the
old Pennsylvania Railroad depot in Philadel-
phia these songs were circulated in immense
quantities, and enthusiasm for them spread
throughout the country.

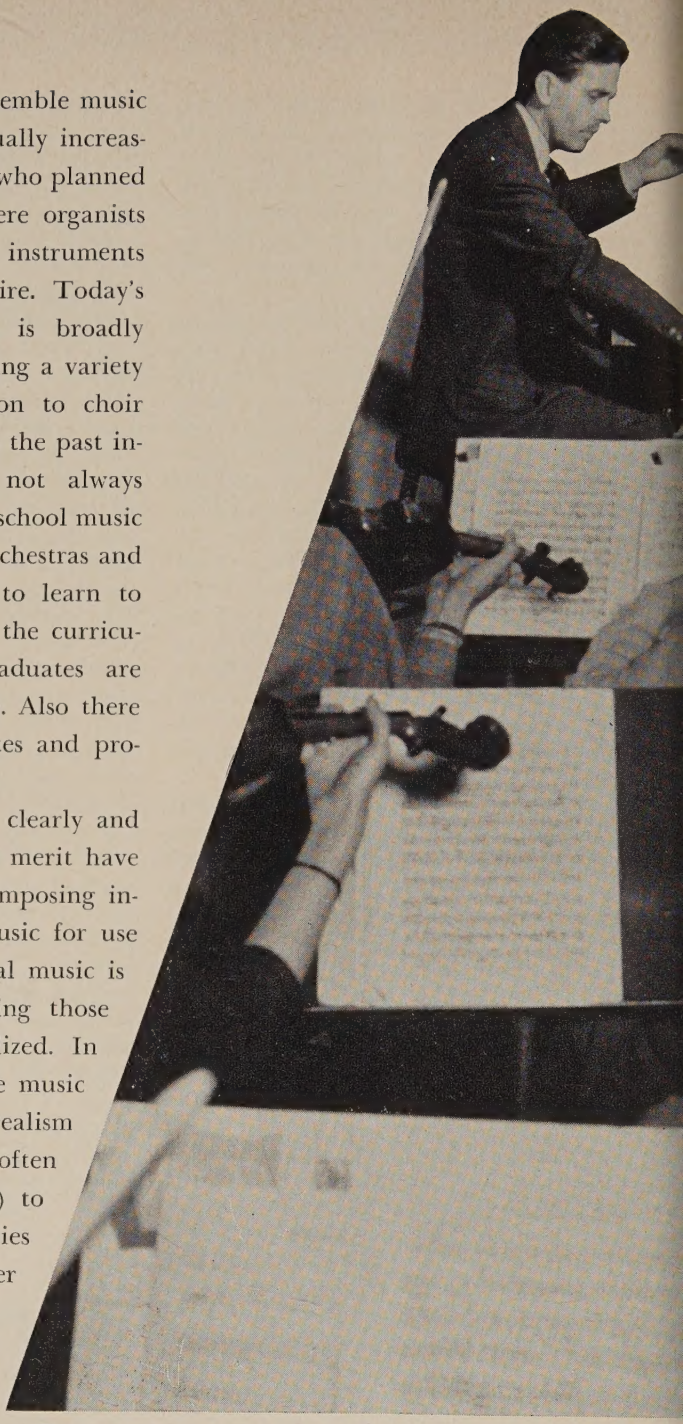
Each evangelist who followed Moody felt that he, too, must have his own songbook. Since Moody's hymns were copyrighted, the evangelists had to find writers and composers to furnish other gospel songs. Before long, commercial houses undertook to publish gospel song books. This highly lucrative enterprise continues to the present day with the annual publication of hundreds of thousands of gospel song books, with the promotion of gospel song singing by the wide circulation of periodical instructional literature, and by the use of singing conventions and radio quartets.

We can better understand the nature of gospel songs if in our minds we reconstruct a typical Moody-Sankey evangelistic meeting of the type which first launched gospel songs on their amazing career. In the autumn of 1875 Moody was invited to hold a campaign in Philadelphia. The enormous abandoned Pennsylvania Railroad freight depot (later used by John Wanamaker as his store) was the meeting place. A large platform, 13,000 chairs, huge banners with Bible verses, and other equipment were provided. Night after night for several months there came to this improvised auditorium tens of thousands of people. Desperate drunkards; cultured atheists; prominent citizens like Wanamaker and Stuart; churchmen old and young, musical and non-musical—people of all sorts and conditions poured in to hear the great preacher Moody and his magnetic song leader Sankey.

These meetings were not services of worship in the usual sense of the word. They were mass meetings, surcharged with emotion, designed to impress the lost souls with the message of the gospel. The focus was the unsaved. The urgent desire was decision for Christ now.

When we recall that these people lived at a time when public school music was in its very infancy, when there were only several symphony orchestras in the whole country, when broadcasting and recorded classical music were unknown, we can see more clearly why the songs had to be perfectly simple and easily caught.

(*Continued on page 33*)



Instrume

ENSEMBLES IN WORSHIP

The use of instrumental ensemble music in American churches is gradually increasing. In the past many of those who planned and directed church music were organists or vocalists unacquainted with instruments and the instrumental repertoire. Today's professional church musician is broadly trained and capable of rendering a variety of musical services in addition to choir training and organ playing. In the past instrumental performers were not always available. Now that the public school music program includes bands and orchestras and pupils have the opportunity to learn to play an instrument as part of the curriculum, many students and graduates are capable of church performance. Also there are more conservatory graduates and professional musicians available.

The history of music shows clearly and dramatically that musicians of merit have been seriously interested in composing instrumental as well as vocal music for use in church services. Instrumental music is of especial value for expressing those ideas which cannot be verbalized. In fact, the potentials of this type music in the area of descriptive realism (with the absence of words) often helps listeners (and performers) to be more sensitive to the realities of worship which the composer hopes to express.

Instrumental music expresses ideas in generalized and relative aspects. It does not have to tell a story or paint a picture. Words have many associations and connotations, but an instrumental composition that has been symboli-

y inspired may convey to those who hear
. purifying spiritual message.

ince music of an appropriate character
ds to intensify the religious conscious-
s, it functions best when it is appropriate
the particular stage of the worship pro-
s. Worship arises from, and is satisfying
certain universal human needs. Some of
se are the need for peace and inner har-
ny, for forgiveness, for moral leadership.
Within a specific service human needs
d satisfaction through various acts of
rship. The general structure of the serv-
usually progresses through adoration,
nfession, petition, illumination or chal-
nge, dedication or rapport. Therefore, to
isfy the needs of individual worshipers
d to contribute most to the systematic
ucture of the service, the choice of music
ust be well planned. There is much in-
rumental ensemble music that expresses
aise and adoration. There is also much
at emphasizes quiet dignity or that pro-
luces a mood conducive to problem solv-
ing. Reverent music bordering on the mysterious can help in setting up a receptive attitude. For the strength and courage necessary to dedication and rededication there is music combining tender, ardent devotion with solemnity and grandeur.

In the church of today instrumental ensembles playing appropriate music may contribute to the importance of the service, unify the congregation and enrich the religious experience of the group. Many types of ensembles can be effective. One or more brass, woodwind or string instruments with organ, trios and quartets, brass choirs, string orchestras, small orchestras—all may be used to enhance the worship experience.

Such musical offerings relieve the monotony of standardized procedure. Church members take more interest in regular attendance when the service has occasional variety. Good public relations for the church, both within the congregation and its administration and with others, will be fostered by attention to variations in the music program designed to retain interest and to stimulate religious experience.

For the purpose of listing examples of instrumental ensemble music for use in worship services, six categories expressing human feelings related to worship have been chosen:

1) praise and adoration
2) penitence and somber feeling
3) conflict ending in triumph
4) tranquility, peace and contentment
5) hope and aspiration
6) cheerfulness and joy

This list is only suggestive and is intended to indicate the type of material that might be used with various kinds of ensembles to meet the need for instrumental music in worship services. All of the items are available through the Cokesbury store serving your territory. Please indicate composer, title and publisher's code letters (in parenthesis) when ordering. The final letter after each item indicates the degree of difficulty: E, easy; M, moderately difficult; D, difficult.

You can greatly enrich the worship services of your church by developing instrumental ensembles composed of capable players from your congregation.

R. TROBIAN

Lift Up Your Hearts

BY EDITH LOVELL THOMAS

Think on the Wonders of God

HYMN No. 171 "Rejoice! the Lord Is King" [1]

LEADER: I praise thee for the awful wonder of my birth . . . For thou didst form my being. (Psalms 139:14, 13[2])

GROUP: I keep the Eternal at all times before me; with him so close, I cannot fail. And so my heart and soul rejoice, my body rests secure . . . (Psalms 16:8, 9[2])

LEADER: . . . you are . . . *the People who belong to Him, that you may proclaim the wondrous deeds* of Him who has called you from darkness to his wonderful light . . . (I Peter 2:9[2])

GROUP: . . . while once upon a time you were darkness, now in the Lord you are light; lead the life of those who are children of the light . . . "Wake up, O sleeper, and rise from the dead; so Christ will shine upon you." (Ephesians 5:8, 14[2])

LEADER: . . . love belongs to God, and everyone who loves is born of God . . . the love of God has appeared for us, by God sending his only Son into the world, so that by him we might live . . . Beloved, if God has such love for us, we ought to love one another. (I John 4:7, 9, 11[2])

GROUP: Love has good manners . . . It is not touchy . . . it is glad with all good men when truth prevails . . . Love knows no limit to its endurance . . . (I Corinthians 13:5, 7, 8[3])

HYMNS Nos. 64, 80, 470

INDIVIDUAL PRAYERS (prepared in advance) concerned with: Eyes to observe God's wonders, Seeking pardon for blindness, Spending ourselves with love.

BENEDICTION: Now to him who by his power within us is able to do far more than we ever dare to ask or imagine—to him be glory in the Church through Jesus Christ for ever and ever, Amen! (Ephesians 3:20[3])

Miss Thomas is author of *Music in Christian Education* and editor of several collections of children's songs. She lives in Claremont, California.

[1] All numbers refer to *The Methodist Hymnal.*

[2] From *The Bible: A New Translation* by James Moffatt, Harper and Brothers, Publishers.

[3] From *The New Testament in Modern English,* © J. B. Phillips 1958. Used by permission of The Macmillan Company, New York.

Instrumental Ensembles

(*Continued from page 5*)

I. PRAISE AND ADORATION

PIANO WITH BRASS QUARTET:
Favorite Festival Carols (XG) E

ORGAN WITH BRASS QUARTET:
Glazunov: *In Modo Religioso* (XF) E
Ravenello: *Christus Resurrexit* (MZH) M

ORCHESTRA:
Brahms: *O God Thou Holiest* (XA) M
Palestrina: *Adoramus Te* and *Sanctus* (ZS) M

STRING ORCHESTRA:
Bach: *Mystical Adoration* (XG) M

BRASS SEPTET:
di Lasso: *Providebaum Dominum* (XE) M

FOUR TROMBONES:
Haubiel: *Recessional* (XD) M

FLUTE, OBOE, HORN, CLARINET, BASSOON:
Bach-Hirsh: *Fugue in E-flat* (ZG) M—D

FLUTE, CLARINET, BASSOON:
Bach-Tarlow: *Fugue in c minor* (ZS) M—D

FLUTE, OBOE, CLARINET, HORN, BASSOON, OR FOUR CLARINETS:
Bach: *The Light of All Our Seeing* (XF) E

II. PENTITENCE AND SOMBER FEELING

ORCHESTRA:
Bach: "Adagio" from *Brandenburg Concerto No. 1 in F* (XA) D

BRASS CHOIR:
Purcell: *Music for the Funeral of Queen Mary* (XE) M

THREE TROMBONES, ONE TRUMPET:
Beethoven-Kahn: *Equali for Four Trombones* (MYH) M—D

III. CONFLICT ENDING IN TRIUMPH

STRING QUARTET:
Beethoven: *Quartet No. 15 in a minor,* 3rd, or 3rd, 4th, and last movements (YI) D
Beethoven: *Quartet No. 12 in E-flat Major* (YI) D

BRASS CHOIR:
Gabrieli-Harvey: *Sonata Pian e Forte* (ZS) M—D

(*Continued on page 43*)

CALLS TO praise

BY AUSTIN C. LOVELACE

The practice of beginning a service of worship with an ascription of praise, a call to worship or an introit is of ancient origin. But the practice is sometimes unsuccessful either because the music and text chosen do not lead naturally to what follows or the music and text are poorly written.

If a call to worship (or call to praise) is used, it should be in the form of an invitation to the congregation to join in praising God—probably in the form of a hymn of praise or adoration. If an introit (stating that God is present) is used, a prayer of invocation or a corporate prayer by the congregation is appropriate. It is rather ridiculous to sing "The Lord is in His holy temple; let all the earth keep silence before Him" and then announce a hymn of praise. What is really desired of the people: to keep silent or to make a joyful noise unto the Lord?

The Methodist Hymnal is an inexpensive and valuable resource for opening calls to praise, and it is possible to choose material for all occasions and seasons of the Church Year. Often it is not necessary or advisable to use the entire hymn; therefore, certain stanzas have been singled out as being peculiarly appropriate.

One of the by-products of using hymns in this manner is the teaching of new hymns and tunes to the congregation. If a particular hymn is used on several Sundays in succession, it will be possible for the congregation to sing it soon thereafter.

The following list is suggestive and by no means exhaustive:

2 Come, Thou Almighty King (stanza 1)
7 Now Thank We All Our God (stanza 3 is a doxology or ascription of praise)
8 Let All the World in Every Corner Sing
11 Praise the Lord! Ye Heavens Adore Him (stanza 2 for Easter. Sing to Austria, 382)
16 Honor and Glory (stanza 1 for general, stanza 2 for Advent)
22 Come, Sound His Praise Abroad (stanza 3. Sing to St. Thomas, 227)
25 Jesus, We Look to Thee (stanzas 1 and 4)
32 Christ, Whose Glory Fills the Skies (stanza 1)
39 Stand Up, and Bless the Lord (stanza 1)
60 Praise to the Lord (stanza 1)
79 To the Name That Is Salvation (stanza 1. Sing to Regent Square, 77)
80 O My Soul, Bless God, the Father (stanza 1)
83 O Come, O Come Immanuel (refrain only for Advent)
95 Thou Didst Leave Thy Throne (refrain only)
126 Lift Up Your Heads (stanza 1 for Advent, stanza 2 or 3 for general)
310 Blessed Jesus, At Thy Word (stanza 1 or 3)
358 Rejoice, Ye Pure in Heart (refrain only)
377 O Come, and Dwell in Me (stanza 1)
383 How Lovely Is Thy Dwelling Place (stanza 1 or 5)
509 Great God of Nations (stanza 1)
538 Sing to the Great Jehovah's Praise (stanza 1. Sing to St. Anne, 533)
592 Father of Lights
594 Let All Mortal Flesh Keep Silence
618 To God the Only Wise (stanza 1 or 2)

Dr. Lovelace is director of music at First Methodist Church, Evanston, Illinois and teaches at the Garrett Biblical Institute.

Illustrated by Darlene Kellogg

What Is Ministry

BY WILLIAM B. GILES

THE church's use of music, both with and without words, is every day becoming broader and more inclusive. There is almost no area of the total church program in which music cannot have a part. In most cases music can enhance and augment, making closer and more real the experience of the knowledge of God, of His Son Jesus Christ, and of His Church of which we are a part.

Music becomes more than a separate part of the church program when it accomplishes some of these things:

. . . Entering the sanctuary before a Sunday service of worship, the members of the congregation have their thoughts lifted to a higher plane as the organist plays a quiet organ composition based on the hymn *Let All Mortal Flesh Keep Silence.* In a brighter key congregation and choir voice their adoration of God, singing *Immortal, Invisible, God Only Wise.* The first mention of the morning's theme is heard in the Old Testament lesson, the first fifteen verses of Second Kings, chapter two, in which Elisha asks Elijah for the gift of his spirit. A second congregational hymn, *Gracious Spirit, Dwell With Me,* further centers thought in the third person of the Trinity. The New Testament lesson, Acts 19:1-7 gives the keynote, *Are Ye Filled With God's Spirit?* which is also the sermon topic. The choir's anthems both refer to the Holy Spirit: *O How Sweet, O Lord, Is Thy Spirit* (Healey Willan) and the familiar *Send Forth Thy Spirit* of Schuetky. At the close of the service, the hymn *Spirit of God, Descend Upon My Heart* sums up the worship experience.

. . . A ten-year-old boy, badly frightened by the pain and distress of an emergency appendectomy, is visited by the director of his choir, who senses his discomfort and

he
f Music?

iietly sings with him a number of the urch's songs, ending with *Saint Patrick's reastplate* (I bind unto myself today the rong name of the Trinity).

. . . . An adult choir, preparing to sing or a Communion service, holding a brief rvice of personal preparation, listens atntively to the leader, who closes by reading the words of the Greek hymn:

Let thy Blood in mercy poured,
Let thy gracious Body broken,
Be to me, O gracious Lord,
Of thy boundless love the token.
Thou didst give thyself for me,
Now I give myself to thee.
Greek; Tr. John Brownlie, 1907

One member hums the tune as they eave; another, hearing him, suggests they prolong their meditation by singing the hymn together, which, informally and unaccompanied, they do.

. . . A class of primary children, who have begun to understand in some slight degree the many problems that confront the teeming millions of India to whom the Gospel is reaching out, begin to see and hear what they have been studying when a pair of Indian students at a nearby university bring native dress and native musical instruments and teach the children a portion of India's national anthem *Thou Art the Ruler of the Minds of All People.*

. . . A sorrowing family, mourning the unexpected loss of a young member, finds that their heads lift and their steps lighten when after the memorial service the organist plays the stirring music of *For All the Saints, Who From Their Labors Rest.*

. . . A class in hymnology, which has been one of a number of subjects offered in a church family night program, seriously and earnestly discusses methods by which the congregation might learn more hymns and improve the singing of the ones already familiar.

These are seven different aspects of the church's total ministry, and music is a part of each. How has music come to assume such an importance in the church program? How can a church avail itself of this strengthening and bolstering power?

Many people now living can remember the time when church music meant a soloist or quartet which made a regular appearance in each worship service, were paid for their labors, were seldom members of the church. About thirty-five years ago it began to occur simultaneously to a number of influential men throughout the country that here was a place where our churches were impoverished. Peter Christian Lutkin, F. Melius Christiansen, Clarence Dickinson and John Finley Williamson all realized that making the music of the church a part of the congregation's opportunity for service would revive interest, not only in music but in the life of the church generally. And so each of these men, in diverse ways and different parts of the country, began to organize volunteer choirs, carefully training the members (who often gave as many as five nights a week) in the rudiments of music and of voice and in all that pertains to beautiful choral singing. As these choirs were heard, other churches were quick to develop similar programs. Soon it appeared that one choir was not the answer. Choirs of children and youth could lay the groundwork for membership in older choirs and at the same time make contributions of worth and beauty to the worship of the church.

The big problem was, and still is, leadership. Though the last few years have

seen several of the country's major colleges and universities adding departments of church music, the problem is still one of finding young people who are not only competent musicians but church workers, willing and eager to co-ordinate the music of the church with all the other parts of its program. The Methodist Church has made a forward step in granting recognition through its certification program to workers in church music, making certification dependent not only upon professional training and experience, but upon proven churchmanship. (For further details, write to Dr. Bliss Wiant, P.O. Box 871, Nashville 2, Tennessee.)

What are the qualifications of a church musician? He is, first and foremost, one who is convinced of the worth of a program of music for everyone who calls himself a follower of Christ. The curriculum makes thorough provision for wide use of music; that is a beginning, but the music leader must find the essential threads of his church's particular emphases and bind them into his program. It can be as simple as choosing a series of choral settings of Psalms to complement a group of sermons on these same Psalms: it can be as complicated as trying, through music, to reach young people whom either church school or MYF has failed to reach. It can be as obvious as speaking about the music of a particular season, period or composer to a women's group; it can be as subtle as teaching proper attitudes of worship through one's own behavior.

This is the ministry of music as envisioned by members of one of the nation's newest professions. Because the laborers are few, every talented young person who can be interested in this high calling should be given every possible encouragement. The static church is the dead church; music is a reviving breath, a gift of God to be honored and encouraged.

Mr. Giles is a graduate student at the School of Sacred Music, Union Theological Seminary, New York.

TWENTY-FIVE YEARS HENCE

The story was told by the late Dr. H. E. Luccock of a man standing on the deck of that great ocean liner, the *Queen Mary*. As he looked at the prow of the vessel cutting through the waves, he asked a sailor how far the ship would have to go before it could stop if it were going full speed ahead. "Well," answered the sailor, "she couldn't even slow down much in less than a mile. It would take more than that to stop. You see, with a big ship like the *Queen Mary* you have to think a mile ahead."

With a great movement like NaFOMM *you have to think a mile ahead.* NaFOMM began with all persons who were interested having deep convictions about the movement and high hopes for its opportunities of service. Neither the convictions nor the opportunities for service have lessened or been disappointing. The entire Methodist Church has been watching NaFOMM's development, as have many other denominations. Because there was *need* for such an organization, the wonderful acceptance and keen interest in NaFOMM was well-nigh assured. One could almost say it was predestined to succeed.

In July of the year 1956, one hundred and ten inspired persons signed the newly-written constitution of the National Fellowship of Methodist Musicians, and the organization began. In the five years since its genesis the membership has expanded to more than seventeen times that original number. The foundation upon which

a statement from NaFOMM

NaFOMM was established and still grows as service. NaFOMM is a fellowship of service; each individual member welcomes the opportunity to serve.

The national aspect of the fellowship is well established. Organizational procedures and the working out of opportunities for serving in every area of the church's work are well under way. It is at the conference and district levels that NaFOMM now finds more opportunities to serve, more individuals to help. For it is the great army of those persons laboring long and hard in our local churches who need this means of finding greater knowledge, better materials, finer techniques and richer spiritual lives in order that they may impart these same things to their own local church and its membership.

Man does not live by bread alone, nor does music exist for use in large churches alone, nor in churches which can afford to pay high salaries alone, nor for the sake of entertainment alone, but that man may have deeper, more meaningful spiritual experiences in his strivings toward God and the meaning of life.

NaFOMM serves all who are members, as well as all areas of the church's life. The fellowship provides interchange of ideas, mutual encouragement, assistance and service one to another. Thus the larger the membership, the more sharing through fellowship of service there will and must be. The national or regional conferences held yearly prove this. Sharing of ideas, time and friendship has helped to make each conference highly successful.

The inspiration, resourcefulness and determination shown in the formation of the national fellowship must now be evidenced in the formation of conference and district fellowships of The Methodist Church. This has already been successfully carried out in two or three annual conferences.

A national organization by its very nature moves slowly. Its great size prohibits an intimate interest in individuals. Its chief concerns are in organization, philosophies, legislation, goals and kindred "ivory tower" concepts. Each individual who is responsible for the music in a local church, although he wants and needs these great concepts and philosophies, needs even more a closer personal contact with leaders and fellow laborers in the ministry of music.

The twenty-fifth anniversary of the National Fellowship of Methodist Musicians should show that the fellowship did render great service down through the years. The record should announce to all that NaFOMM still stands on its original precept—"in the service of the church." The record of service will be witnessed by its large number of members who are interested, active and alert to all areas of need in the church, when the National Fellowship of Methodist Musicians celebrates that twenty-fifth anniversary.

Sacred(?) sacred(?) sa

That lovely, if somewhat archaic, text "Lullaby and good night, With roses bedight," sung to the tune of Brahms's "Wiegenlied," has been a favorite of fond parents for a number of years. As a consequence the mere hearing of the tune brings to mind visions of the crib in the nursery, covered with flowers and surrounded by guardian angels, watching over a beloved infant.

If the same tune is used with Ellsworth's text which begins "Savior, hear us, we pray," can one rid one's mind of the cradle-song association and find prayerful comfort in the words by this poet?

The tune "Happy Day" may bring to the minds of some persons the words to the old drinking song *How Dry I Am.* Whenever such is the case, will the earlier association prevent Doddridge's testimonial from being a deepening religious influence in their lives?

If Brahms' "Wiegenlied" and the tune "Happy Day" are not considered sacred music or, more specifically, sacred tunes, what then is sacred music?

One might say that sacred music, in a very broad sense, is music with no secular connotation—music that has no association with life outside the church. That definition is deceptively simple because different tunes make different impressions on different people. The person who has not known the words as sung to "Happy Day" in a secular situation would have less difficulty in accepting the tune as sacred.

It can be seen that any melody having previous, strong, outside-the-church associations can overshadow any sacred text sung to it. It makes an interesting experiment to have choir or congregation sing the words to *Come, Thou Almighty King* to the tune "America" without having the words before them. It is quite probable that there will be considerable faltering—not because they have not sung the words numberless times to the "Italian Hymn" setting nor because they have not sung the tune "America" on any number of patriotic occasions, but because either one by itself evokes nearly automatic previous associations. This recall of a previous relationship almost wholly destroys any compatibility between the newly-attempted association of text and tune.

Incidentally, it is here that those with responsibility for choosing music for the church service should be most careful in their use of the Metrical Index and in the choice of more familiar hymn tunes to be used with words appropriate for the service. It is possible that the tune chosen may have such a strong relationship to a certain set of words that its use with a different text will destroy the effectiveness of both the tune and the words.

Although some tunes do not have a direct secular association, they are made up of musical elements similar to those used in secular selections. For instance, "Inflammatus" from Rossini's *Stabat Mater* possesses so many of that worthy composer's operatic concepts that to some it cannot be sacred. This is a controversial question, because others will argue that this is the style in which a great opera composer would write sacred music. It is *his* sacred style.

A most profound secular influence can be found in the repertoire of certain gospel quartets who win the attention—and adulation—of their audiences (they can scarcely be called congregations in the sacred sense) with renditions of quasi-sacred texts with a solid boogie beat.

Authorities have said that strong rhythmic pulsations, syncopation and dotted rhythms have little place in the music of the church. To some extent this is probably true; however, one could not say that the fervent rhythmic utterance of the Negro in his spirituals does not have profound religious significance, especially to him; nor would many of us be willing to say that the prevalent dotted eighth- and sixteenth-note rhythm did not enhance the effectiveness of *The Battle Hymn of the Republic.*

The use of overly-chromatic melodies has been criticized as being too slushy and lacking in character. One can see the implication of such a remark if he envisions a sacred text set to Saint-Saëns' *My Heart at Thy Sweet Voice* or Rimski-Korsakov's *Song of India* or the *Missouri Waltz.*

Even the use of the 3/4 meter has been questioned. It is an interesting sidelight and another evidence of changing concepts that 3/4 meter was once favored by the church fathers as being, perhaps, significant of the Trinity. Later it seems to have lost favor, possibly because of its association with the dance hall; nevertheless we would find it difficult to find replacements for *Come, Thou Almighty King,* sung to the 3/4 "Italian Hymn," or for *Softly and Tenderly* in 6/8 meter—a near relative of 3/4!

Dr. Van Nice is head of the music department at Findlay College, Findlay, Ohio.

Sources of good hymn tunes are not hard to locate. The Lutheran chorales are an excellent basic source, as they consistently possess the qualifications which make great hymn settings. Harmonized Gregorian chant or plainsong, such as the tune "Hamburg," is another fine source. Some of the old collections of hymn tunes, such as the *Geistliche Kirchengesäng* of 1623, the *Bohemian Brethren's Gesangbuch* of 1566, the *Scottish Psalter* of 1615, and the *Genevan Psalter* of 1551, contain tunes which because of their remoteness from our contemporary culture could scarcely have preserved any secular connotation for us. These have been used to good advantage by contemporary hymnbook editors.

Still further sources include folk songs and national melodies. While most such tunes were a product of situations outside the church, a great number of them have lost—or have never had for us—their secular associations. Without this distracting stigma we can accept the statement, sometimes attributed to Martin Luther, that "the Devil has no corner on good tunes" and can use them to advantage as sacred melodies.

In conclusion it should be reiterated that the choosing of sacred hymn tunes is a complex undertaking because different tunes have different meanings to different people. If one is acquainted with the background of his congregation, knowing something of their mode of life, their social status and their cultural interests, the problem of selecting proper tunes for the church service is somewhat clarified.

How well do you know your congregation, and how well do you meet their needs for music which will be sacred to them?

Music music music

BY JOHN R. VAN NICE

on the folio

BY CARLTON R. YOUNG

GO WITH THEM, MASTER. Tempo: half note about 90. This wedding text, though somewhat obscure, can come alive with a little work. If your choir is invited to sing for a wedding, you might consider the following as a guide for performance: first stanza, SATB accompanied; second, SATB unaccompanied or solo voice, or solo quartet; final stanza as is. Note the incorrect note in the accompaniment, fifth measure from the end; it should be B-flat. Even as a straight solo this anthem has possibilities. Try stanzas one and three, using the introduction as an interlude.

NOW LET ALL LOUDLY SING PRAISE. SAB anthems seldom have enough musical merit to last out 6 or 8 pages, some not even 2! This short setting will challenge any choir to its best effort. The key to mastery is tempo and phrase. Permit the eighth note to retain its integrity, yet allow for flexibility at the end of phrases. The short vertical lines are helpful in breaking down the anthem into musical thoughts. Note how the melodic line, though simple, abounds with interest. The alto and baritone lines (please rehearse together) add good support. Performance suggestions: stanza 1, SAB accompanied; stanza 2, unison women on melody, accompanied; stanza 3, SAB unaccompanied; the final stanza, SAB accompanied with Amen on the unison *F,* IV-I cadence.

PRELUDE ON "DARWALL." Each volume in the series of *36 Short Preludes and Postludes on Well-Known Hymn Tunes* by Healey Willan contains 12 selections of moderate difficulty. The Tune "Darwall" appears twice in *The Methodist Hymnal* (Nos. 171 and 504). Dr. Willan's setting requires careful study. Work out all fingering carefully; write it in the score; use it consistently. Phrase the left-hand thirds cleanly between groups (every three notes in opening measures), shifting the hand to play each group with identical fingering: 5-3, 4-2, 3-1. Throughout the piece occasional substitution, thumb glissando and help from the other hand are necessary to insure absolute legato playing. Phrase the right hand cleanly as indicated. Use similar care in working out the pedaling. Many passages require alternate toe-heel-toe of the same foot. Always practice with steady, accurate rhythm, although a slower tempo should be taken at first. Use bright, clear foundation stops throughout, perhaps adding crescendo towards end. Tempo: about 96 for a quarter note.

O GOD OF ALL BEAUTY. Your choir should benefit from a satisfying experience as it rehearses and presents this rather easy four-part anthem. Work hard from the onset on correct intonation to insure a faithful performance. The very first chord, for example, should be tuned up before going on—get the sopranos and tenors on a "real octave" and then the basses and altos on the tenth. You'll be surprised how your choir will measure up to the remaining measures of this composition when they have mastered the first note! Another rehearsal tip: sing the entire anthem without accompaniment or direction, having the choir silently count through the interludes and rests, and then come in on the correct pitch—good training for any choir! The climax on page 4 should be well anticipated, and the bar lines on the bottom of the page, beginning with the word "earth" and continuing through the tenor entrance, can be mentally disregarded to allow the text to flow naturally. Tempo and expression marking are well indicated and should be observed with the usual discretion.

STAND UP AND BLESS THE LORD. Unison singing can and should be fun! Don't let your choir talk you out of this difficult means of vocal expression! Begin in a positive way to sell this anthem, and you will reap benefits. First, rehearse each phrase alone and perfect it before moving to the next; second, in mixed unison singing allow the sopranos and tenors to support the top notes; altos and basses, the lower; third, observe strict attention to each note value, especially at the ends of phrases; fourth, rehearse attacks and releases over and over again until perfection is achieved. This anthem lends itself to use with multi-choirs or with soloists singing the middle stanzas, full choirs on the first and last. Tempo: half note about 62 m. m.

Mr. Young is director of church music for Abingdon Press and editor for the revision of *The Methodist Hymnal.*

music ministry

GO WITH THEM, MASTER ..... *Gerhard Schroth*

NOW LET ALL LOUDLY SING PRAISE ..... *Chemin-Petit*

PRELUDE ON "DARWALL" ..... *Healey Willan*

O GOD OF ALL BEAUTY ..... *Joseph Roff*

STAND UP AND BLESS THE LORD ..... *C. Kenneth Turner*

MAY 1961

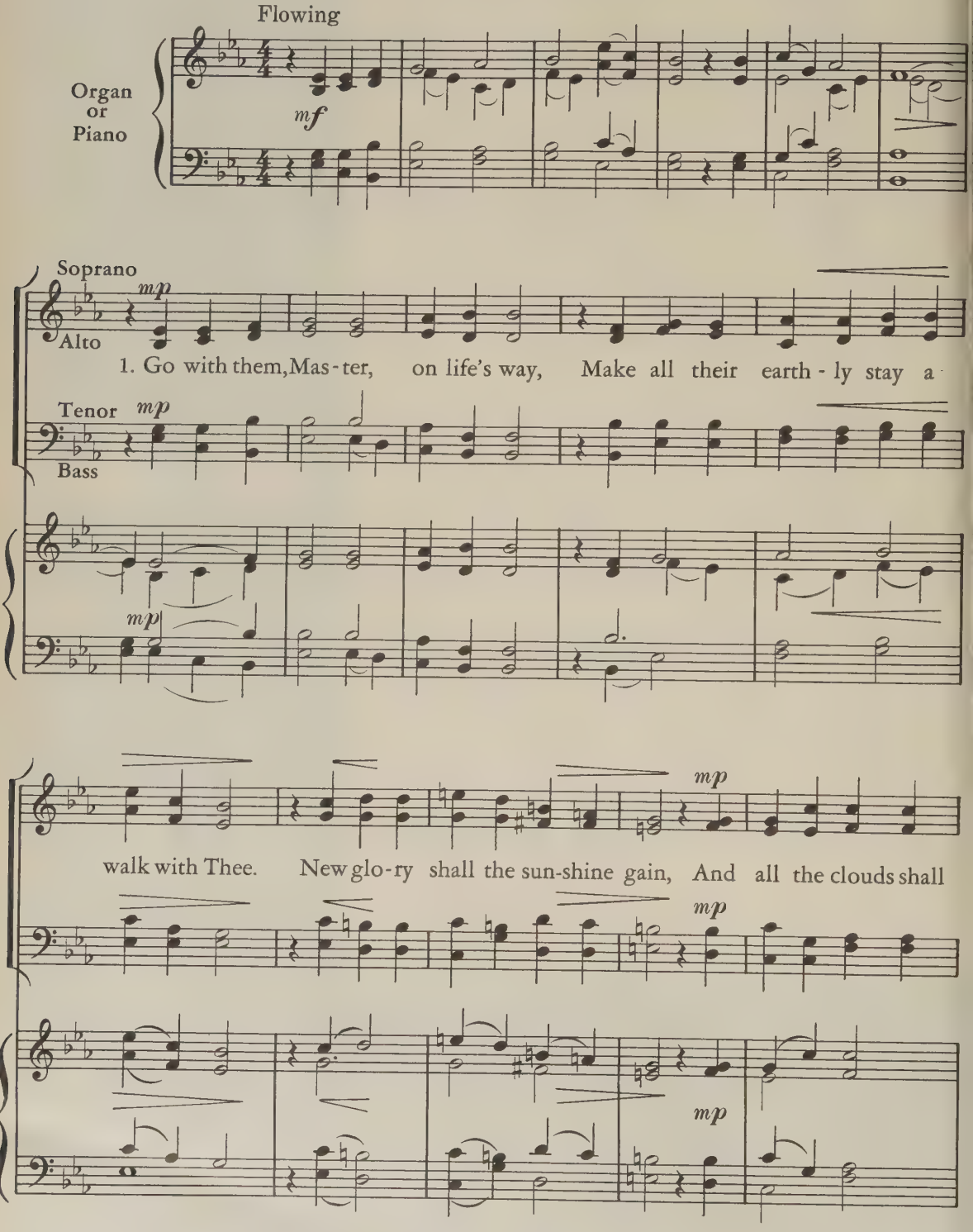
For Ruth and Alan

Go With Them, Master

S.A.T.B. or Medium Solo

ANNIE JOHNSON FLINT

GERHARD SCHROTH



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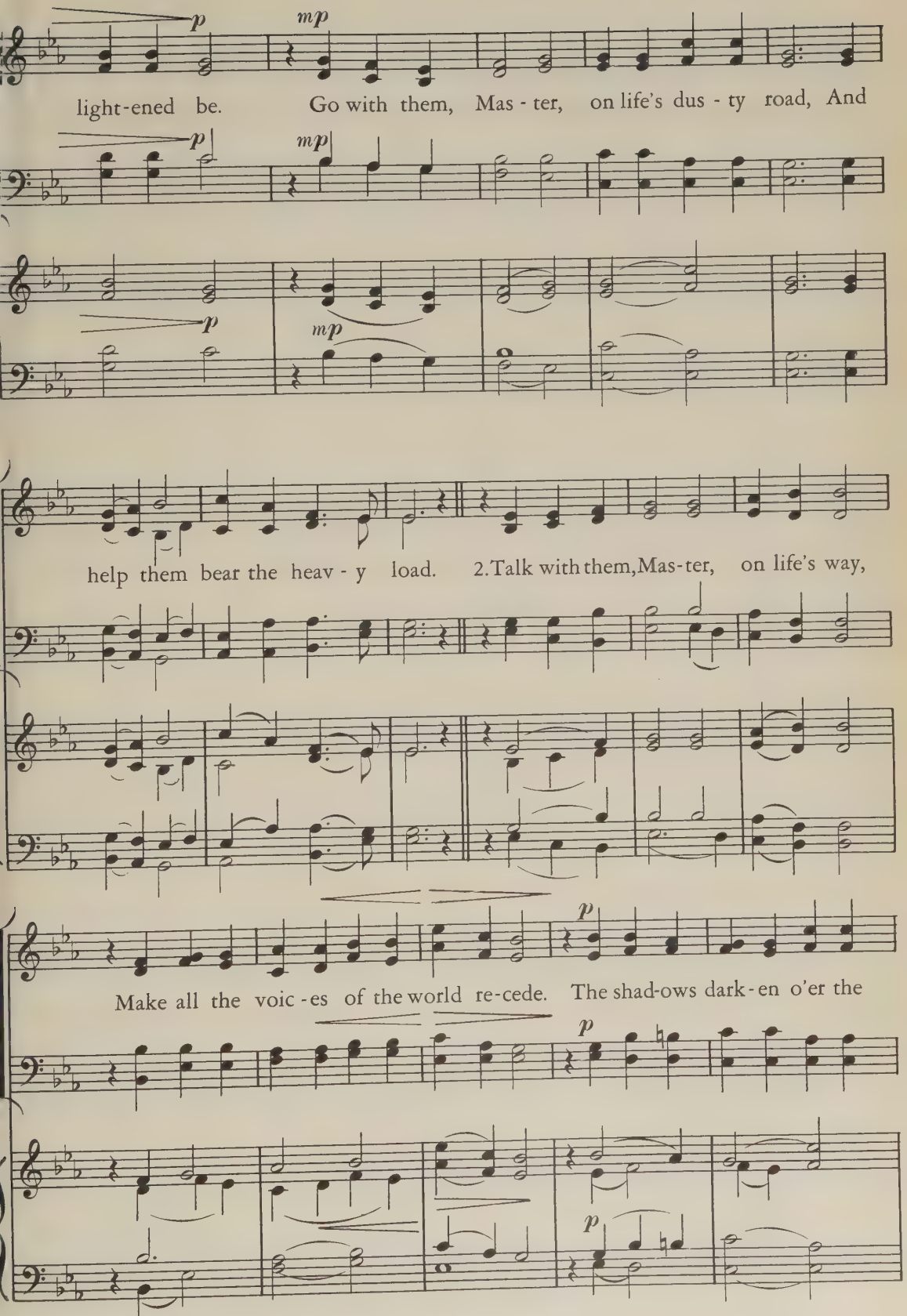
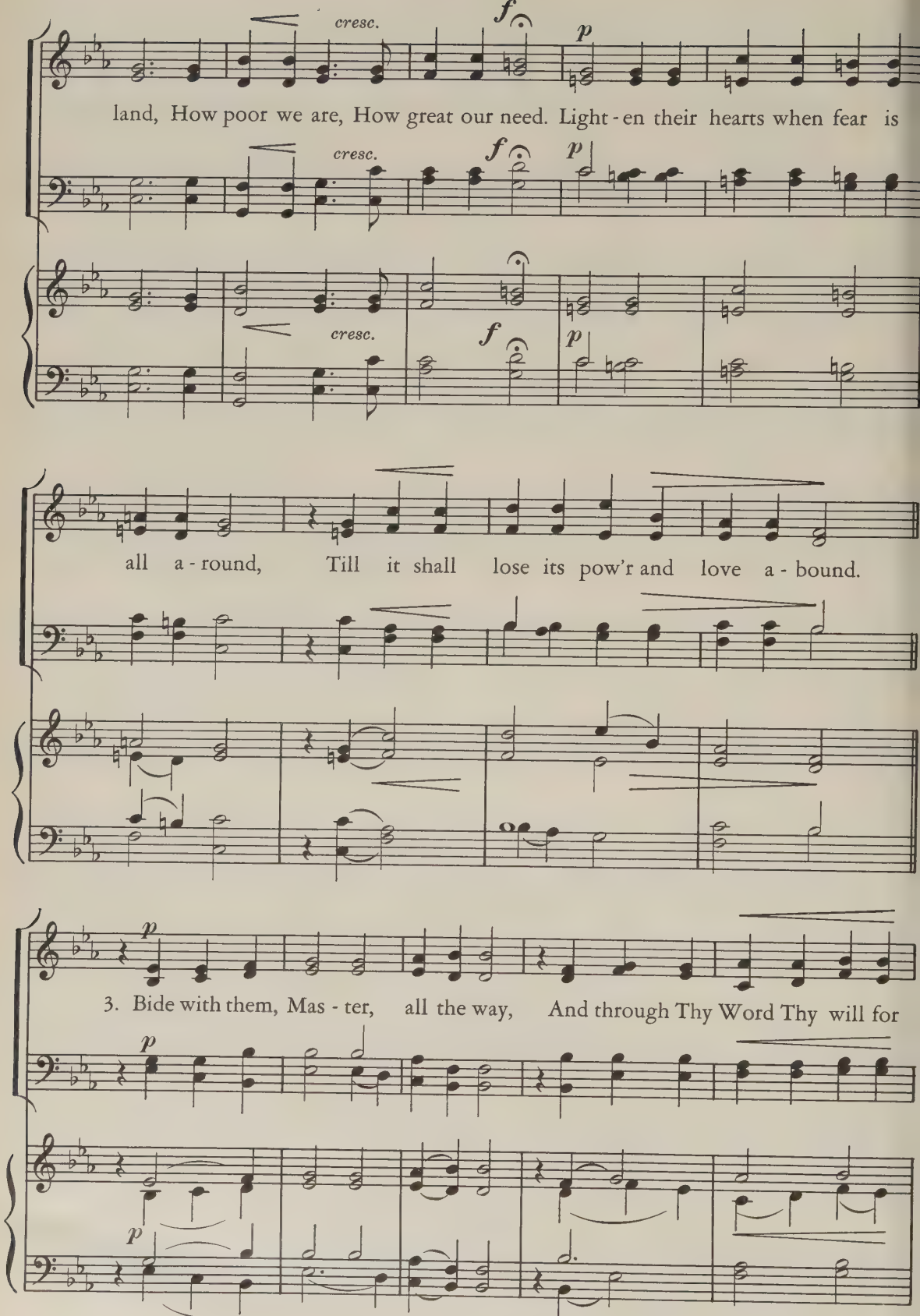
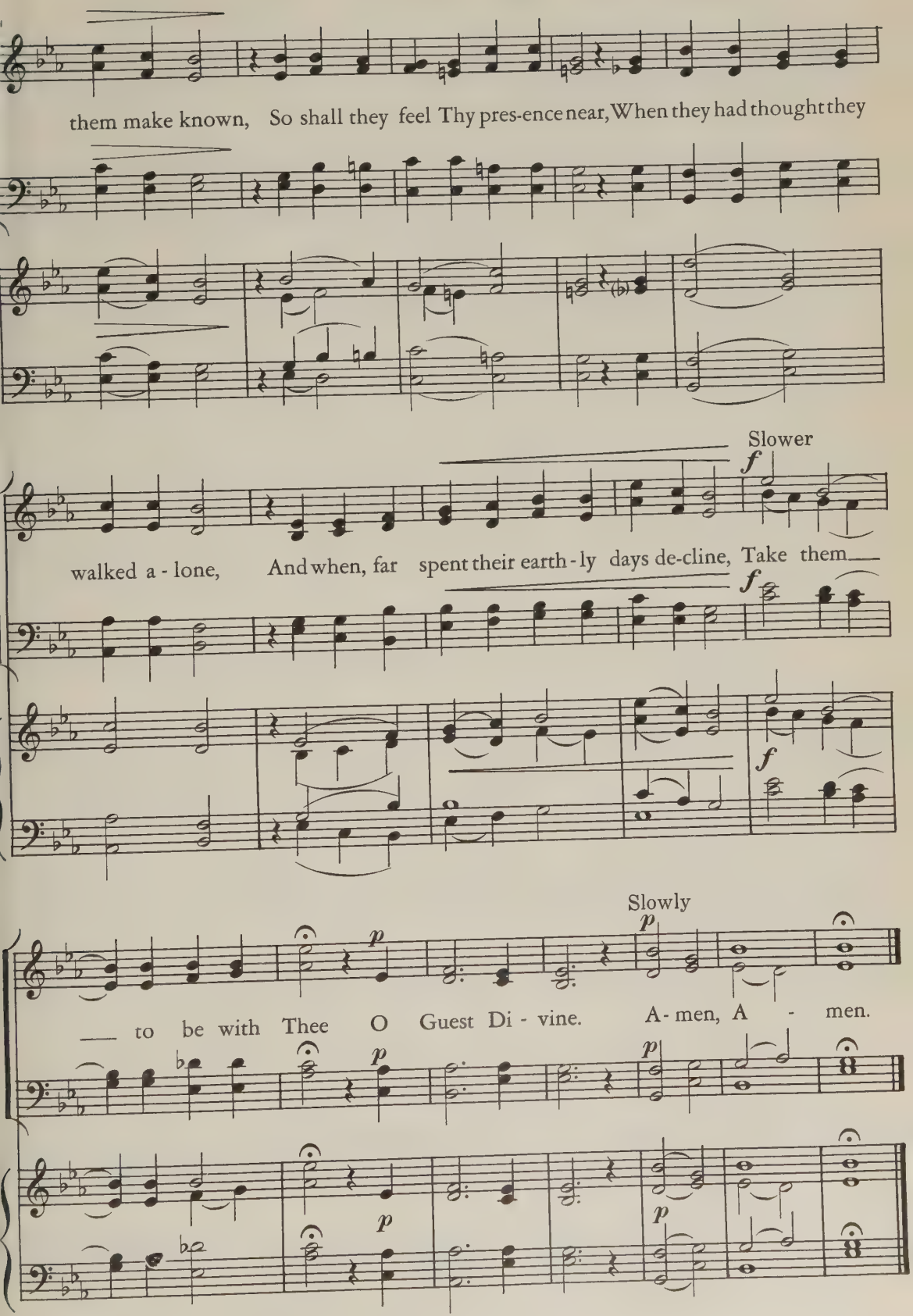

p
mp
light-ened be.
Go with them, Mas - ter, on life's dus - ty road, And
help them bear the heav - y load.
2. Talk with them, Mas-ter, on life's way,
Make all the voic - es of the world re-cede.
The shad-ows dark - en o'er the

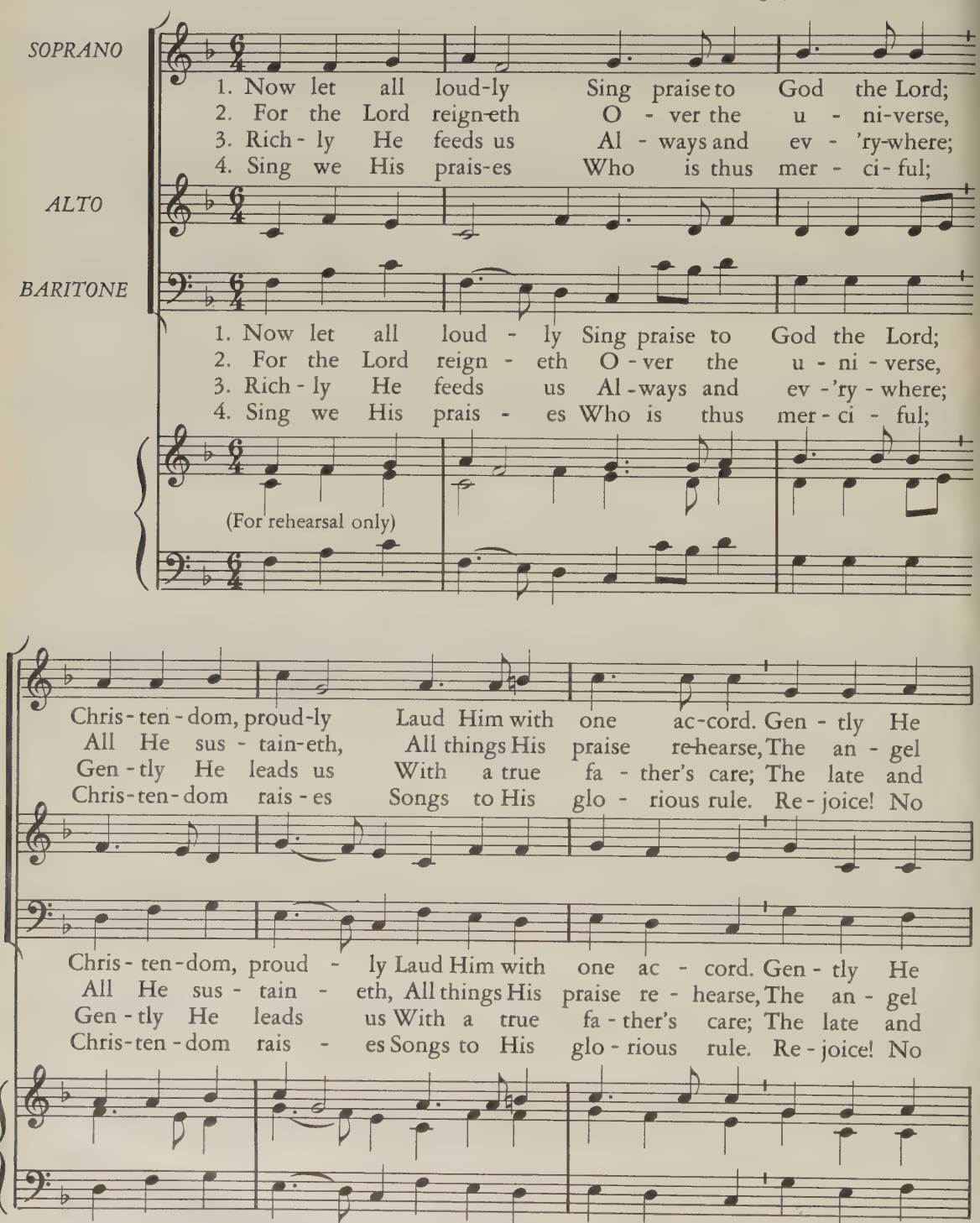

cresc.
f
p
land, How poor we are, How great our need. Light - en their hearts when fear is
cresc.
f
p
cresc.
f
p
all a - round, Till it shall lose its pow'r and love a - bound.
p
3. Bide with them, Mas - ter, all the way, And through Thy Word Thy will for
p
p


them make known, So shall they feel Thy pres-ence near, When they had thought they
Slower
f
walked a - lone, And when, far spent their earth - ly days de-cline, Take them
f
f
Slowly
p
— to be with Thee O Guest Di - vine. A - men, A - men.
p
p
p
p
p

Now Let All Loudly Sing Praise

MATTHAEUS A. von LOEWENSTERN, 1644
Tr., Catherine Winkworth, 1863, alt.

Nun preiset alle
Breslau, 1644
Setting by Hans Chemin-Petit


SOPRANO
ALTO
BARITONE
1. Now let all loud-ly Sing praise to God the Lord;
2. For the Lord reign-eth O - ver the u - ni-verse,
3. Rich - ly He feeds us Al - ways and ev - 'ry-where;
4. Sing we His prais-es Who is thus mer - ci - ful;
1. Now let all loud - ly Sing praise to God the Lord;
2. For the Lord reign - eth O - ver the u - ni - verse,
3. Rich - ly He feeds us Al - ways and ev - 'ry - where;
4. Sing we His prais - es Who is thus mer - ci - ful;
(For rehearsal only)
Chris - ten - dom, proud-ly Laud Him with one ac-cord. Gen - tly He
All He sus - tain-eth, All things His praise re-hearse, The an - gel
Gen - tly He leads us With a true fa - ther's care; The late and
Chris-ten-dom rais - es Songs to His glo - rious rule. Re - joice! No
Chris - ten - dom, proud - ly Laud Him with one ac - cord. Gen - tly He
All He sus - tain - eth, All things His praise re - hearse, The an - gel
Gen - tly He leads us With a true fa - ther's care; The late and
Chris - ten - dom rais - es Songs to His glo - rious rule. Re - joice! No

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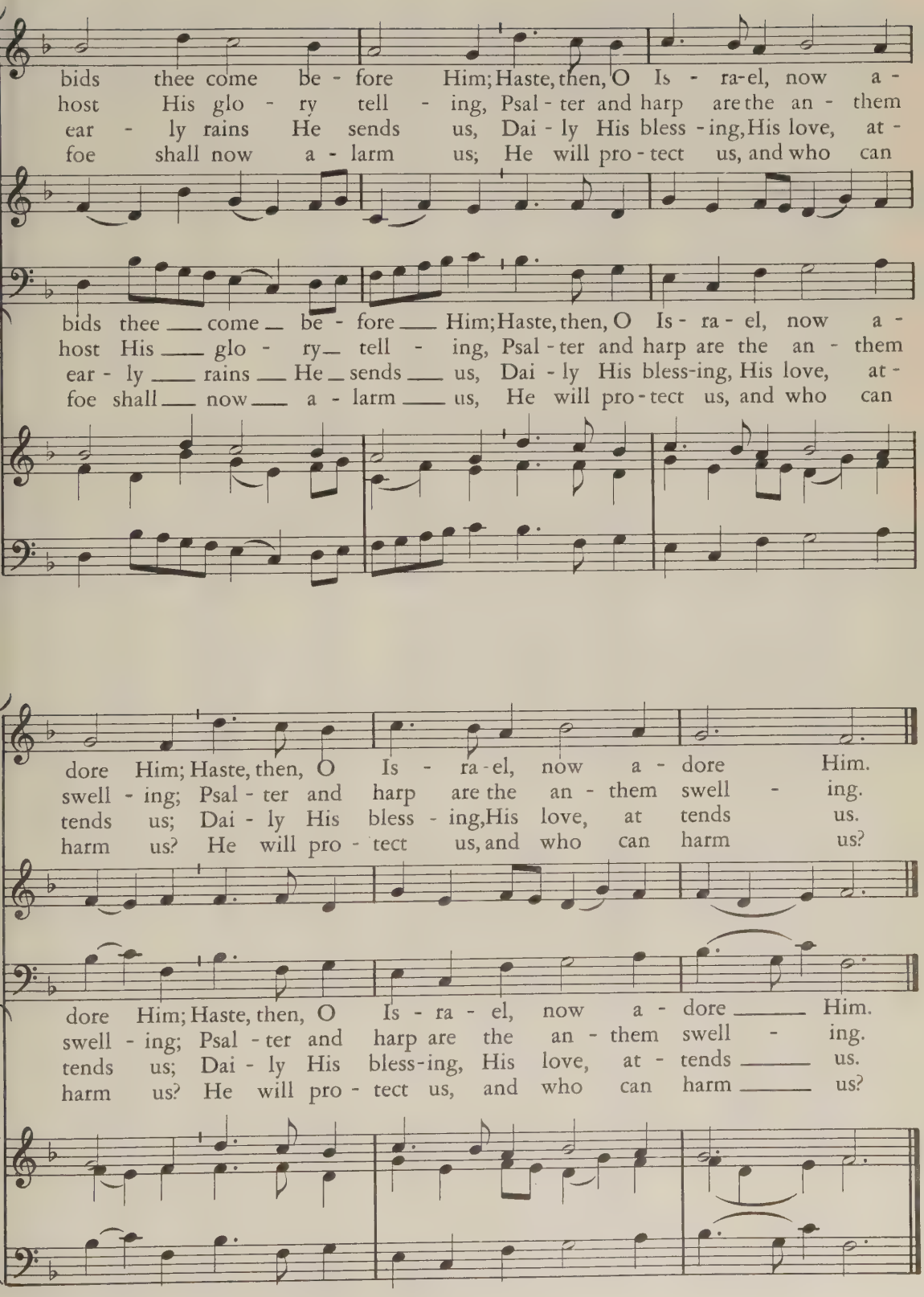
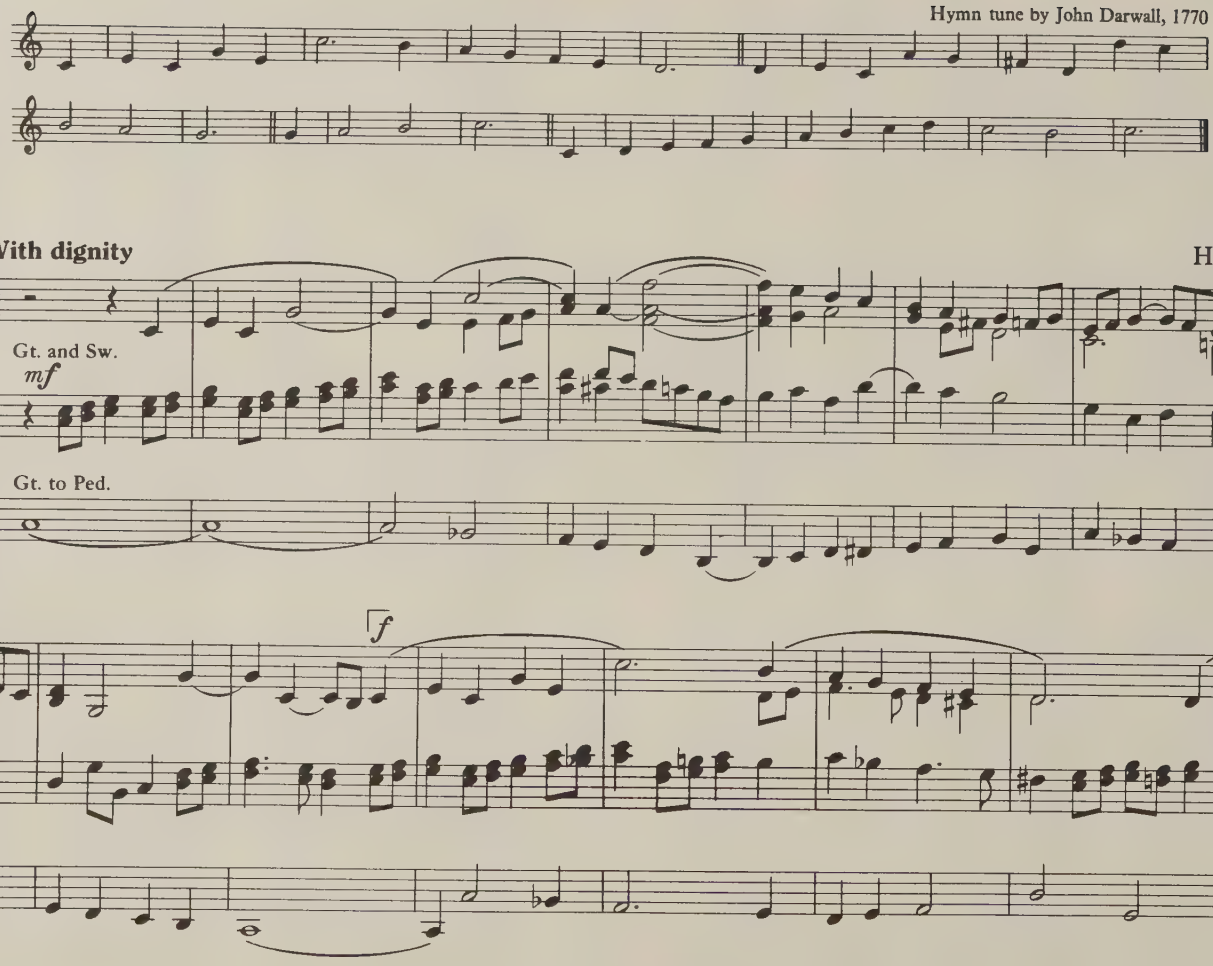

bids thee come be - fore Him; Haste, then, O Is - ra-el, now a -
host His glo - ry tell - ing, Psal - ter and harp are the an - them
ear - ly rains He sends us, Dai - ly His bless - ing, His love, at -
foe shall now a - larm us; He will pro - tect us, and who can
bids thee come be - fore Him; Haste, then, O Is - ra - el, now a -
host His glo - ry tell - ing, Psal - ter and harp are the an - them
ear - ly rains He sends us, Dai - ly His bless-ing, His love, at -
foe shall now a - larm us, He will pro - tect us, and who can
dore Him; Haste, then, O Is - ra - el, now a - dore Him.
swell - ing; Psal - ter and harp are the an - them swell - ing.
tends us; Dai - ly His bless - ing, His love, at tends us.
harm us? He will pro - tect us, and who can harm us?
dore Him; Haste, then, O Is - ra - el, now a - dore Him.
swell - ing; Psal - ter and harp are the an - them swell - ing.
tends us; Dai - ly His bless-ing, His love, at - tends us.
harm us? He will pro - tect us, and who can harm us?

"DARWALL"



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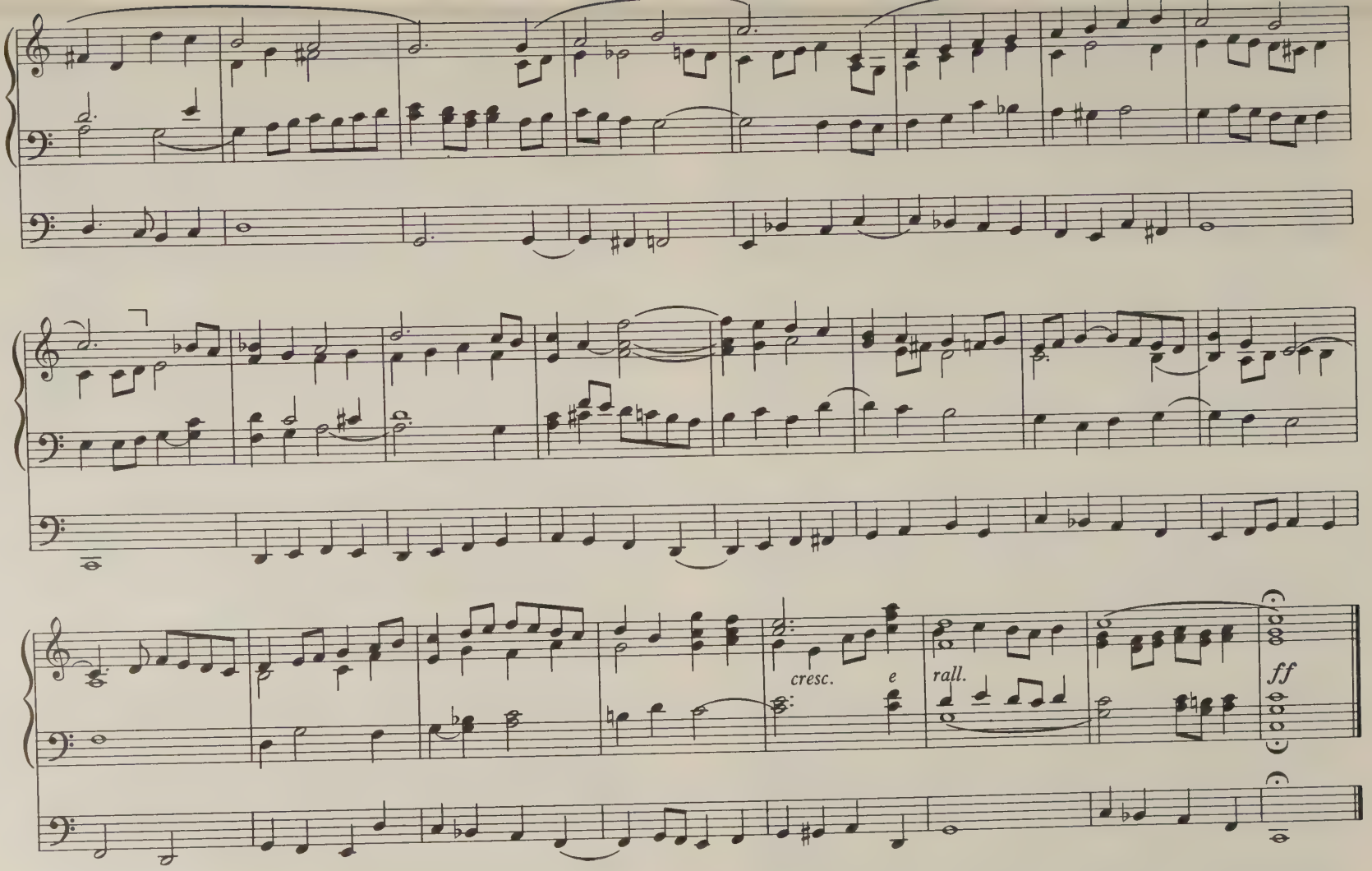
from *36 Short Preludes and Postludes on Well-Known Hymn Tunes* (Set 1) Price $2.50


cresc.
e
rall.
ff

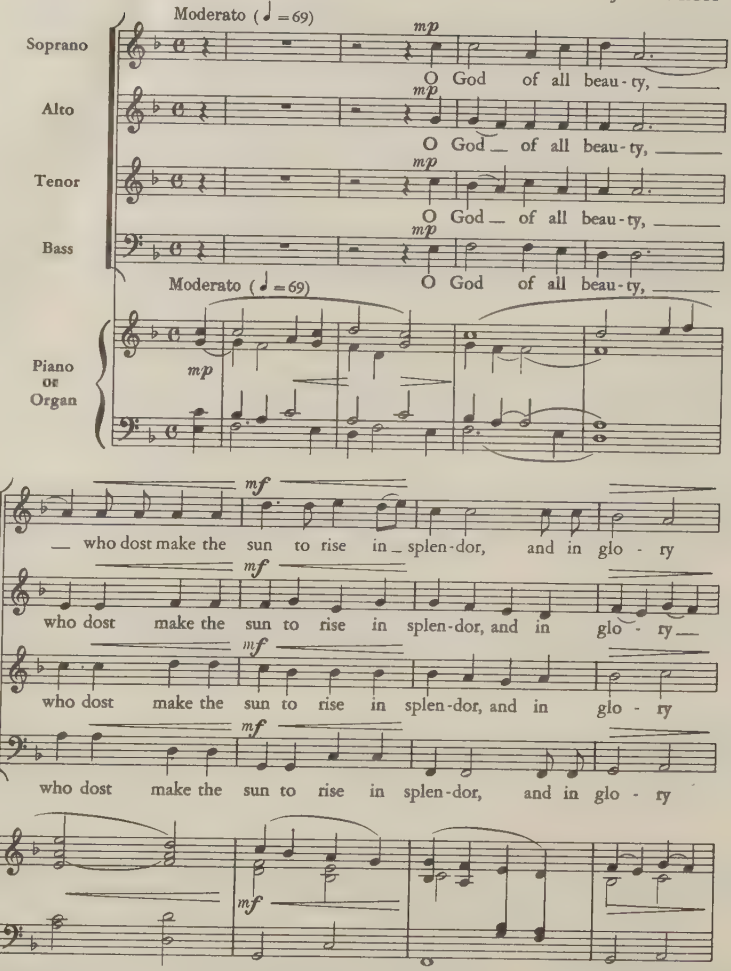
Dedicated to Dr. Earl Willhoite

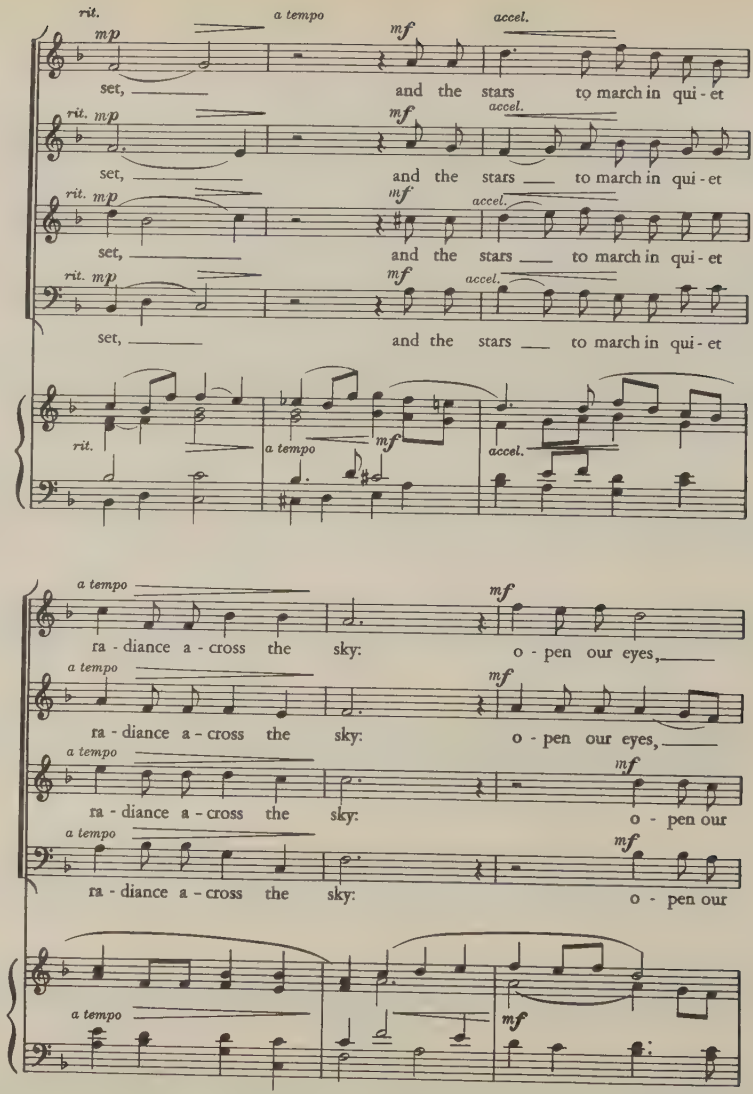
O God of All Beauty

(Anthem for SATB accompanied)

Ancient Prayer

JOSEPH ROFF





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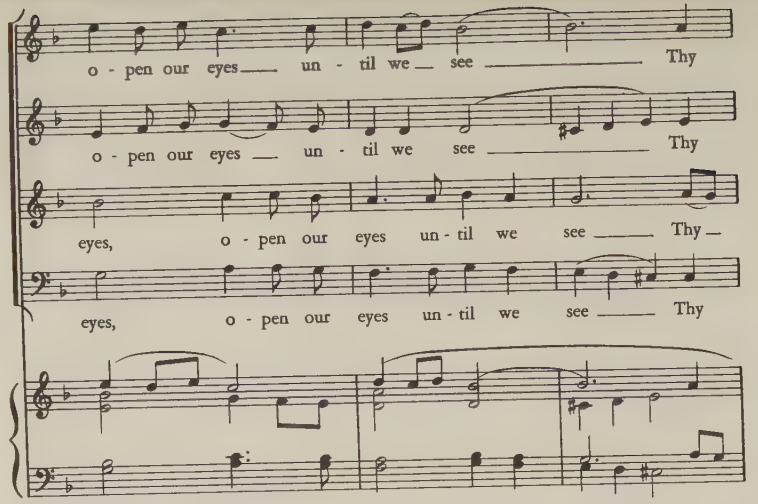
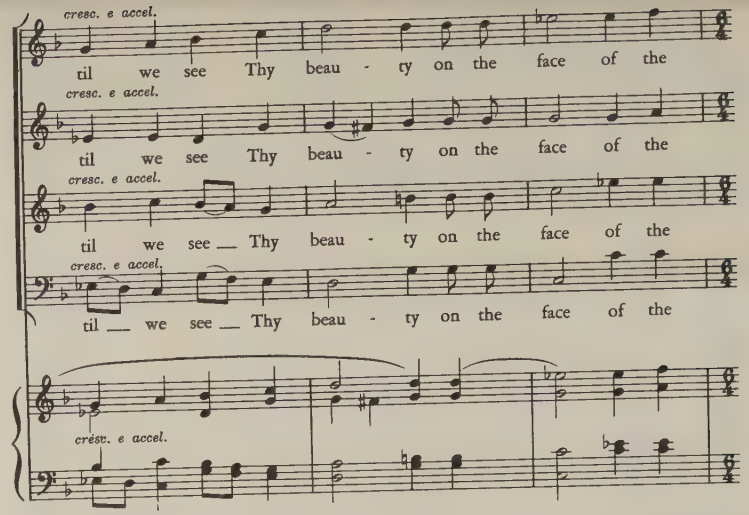
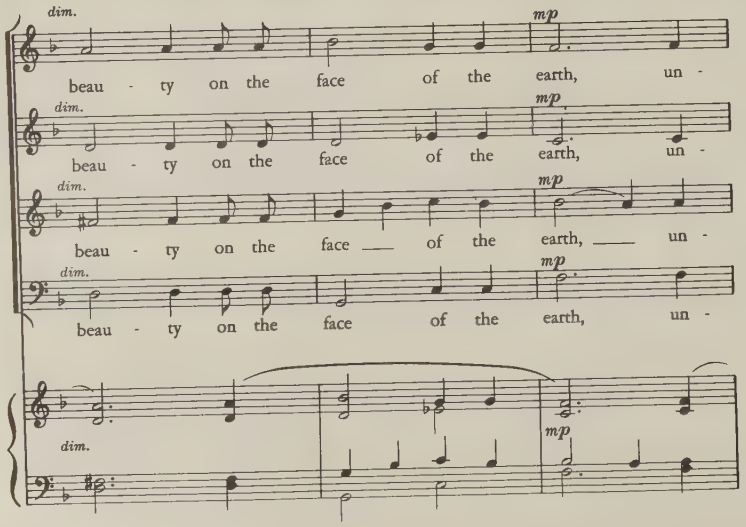
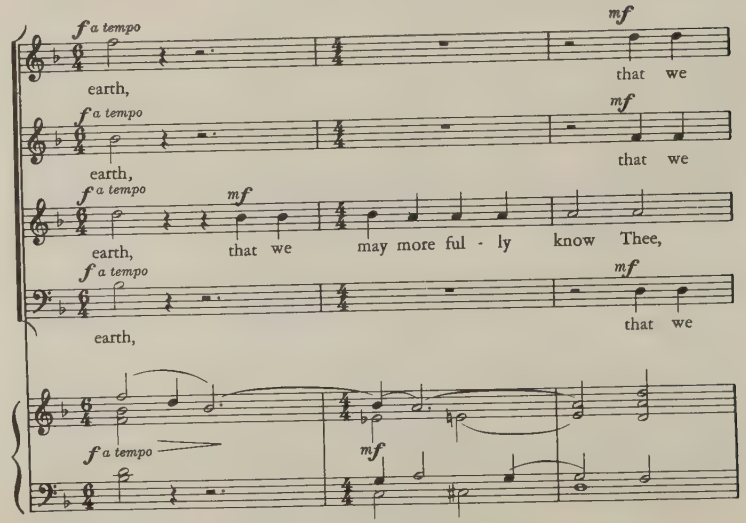
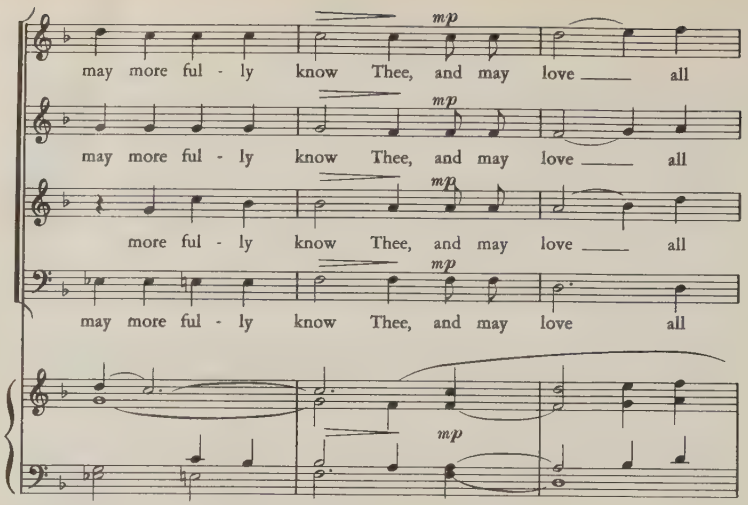
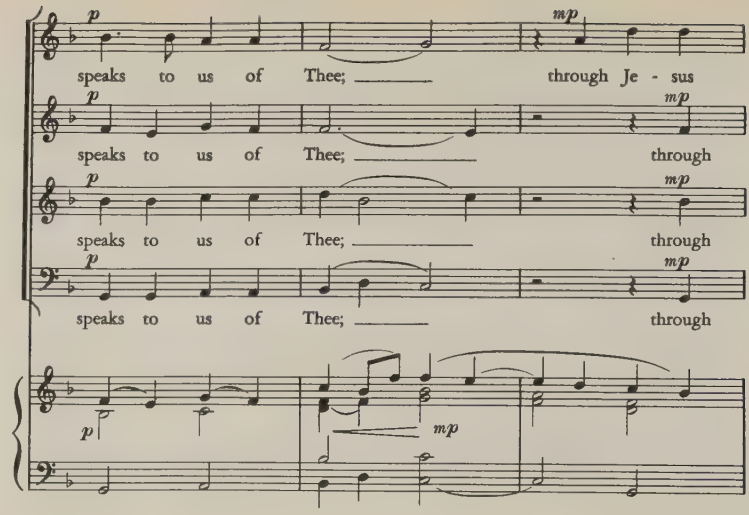
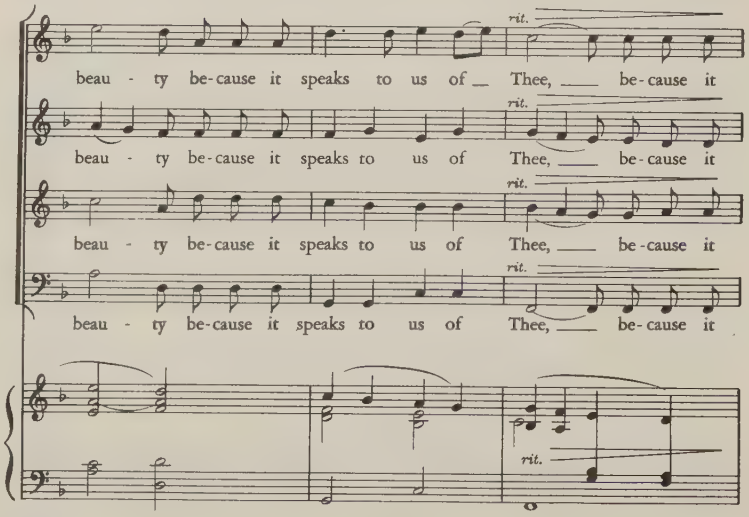
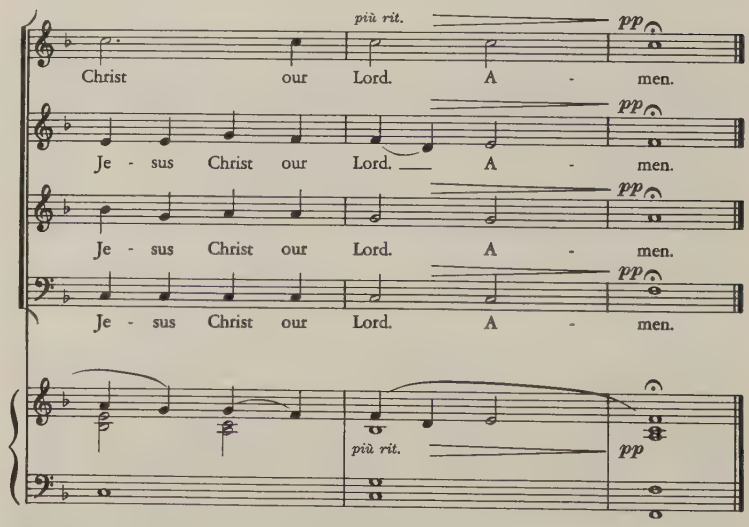

o - pen our eyes un - til we see Thy
o - pen our eyes un - til we see Thy
eyes, o - pen our eyes un - til we see Thy
eyes, o - pen our eyes un - til we see Thy


cresc. e accel.
til we see Thy beau - ty on the face of the
cresc. e accel.
til we see Thy beau - ty on the face of the
cresc. e accel.
til we see Thy beau - ty on the face of the
cresc. e accel.
til we see Thy beau - ty on the face of the
crésc. e accel.


dim.
mp
beau - ty on the face of the earth, un -
dim.
mp
beau - ty on the face of the earth, un -
dim.
mp
beau - ty on the face of the earth, un -
dim.
mp
beau - ty on the face of the earth, un -
dim.
mp


f a tempo
mf
earth, that we
f a tempo
mf
earth, that we
f a tempo
mf
earth, that we may more ful - ly know Thee,
f a tempo
mf
earth, that we
f a tempo
mf

may more ful - ly know Thee, and may love all
may more ful - ly know Thee, and may love all
more ful - ly know Thee, and may love all
may more ful - ly know Thee, and may love all
mp


speaks to us of Thee; through Je - sus
speaks to us of Thee; through
speaks to us of Thee; through
speaks to us of Thee; through
p
mp

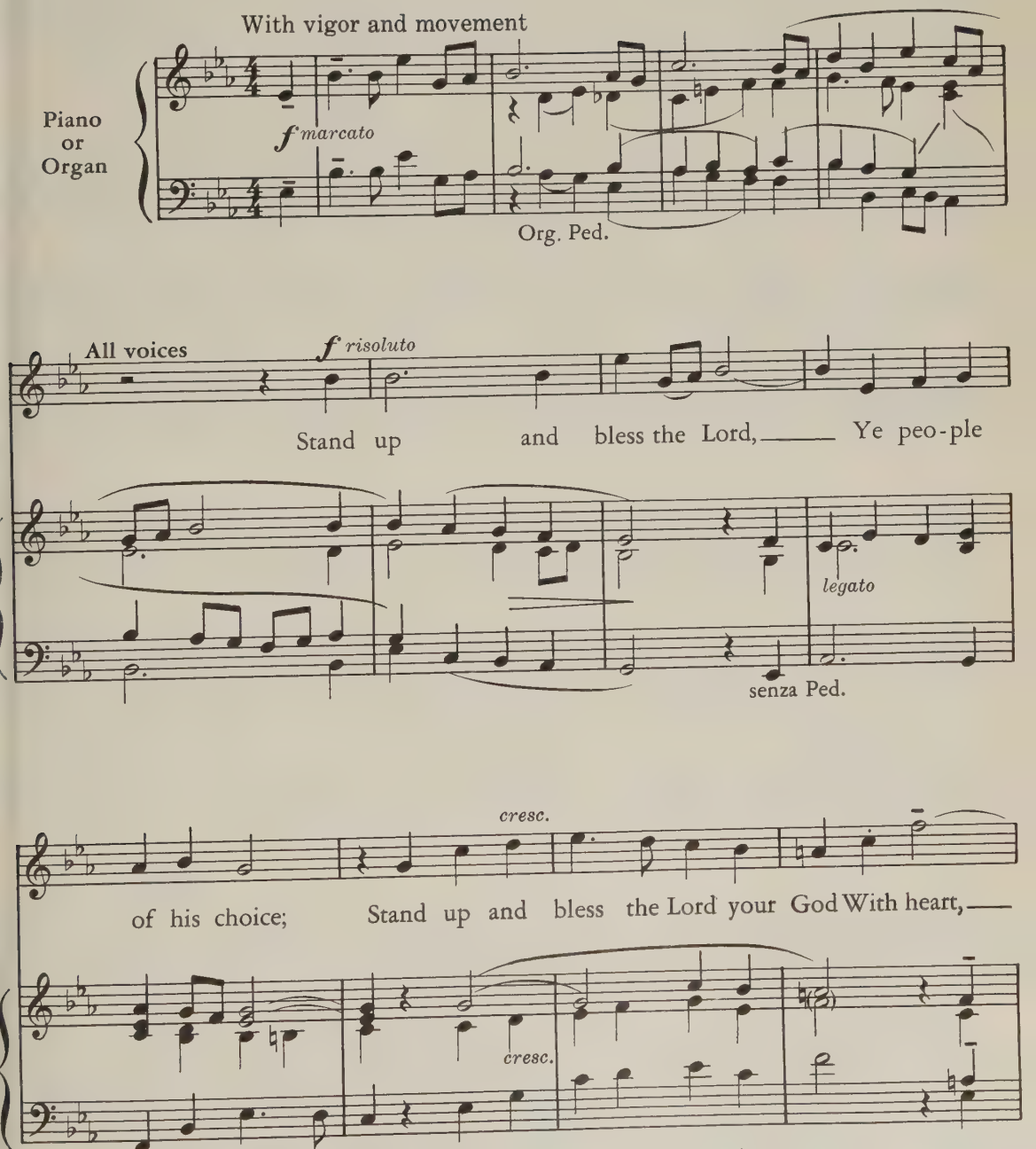

beau - ty be-cause it speaks to us of Thee, be-cause it
beau - ty be-cause it speaks to us of Thee, be-cause it
beau - ty be-cause it speaks to us of Thee, be-cause it
beau - ty be-cause it speaks to us of Thee, be-cause it
rit.

Christ our Lord. A - men.
Je - sus Christ our Lord. A - men.
Je - sus Christ our Lord. A - men.
Je - sus Christ our Lord. A - men.
più rit.
pp

To N. L. Westbury-Jones

Stand Up and Bless the Lord

J. MONTGOMERY (1771-1854)

C. KENNETH TURNER



Note: Suggestions are given for dividing the voices, if sung by a mixed choir.

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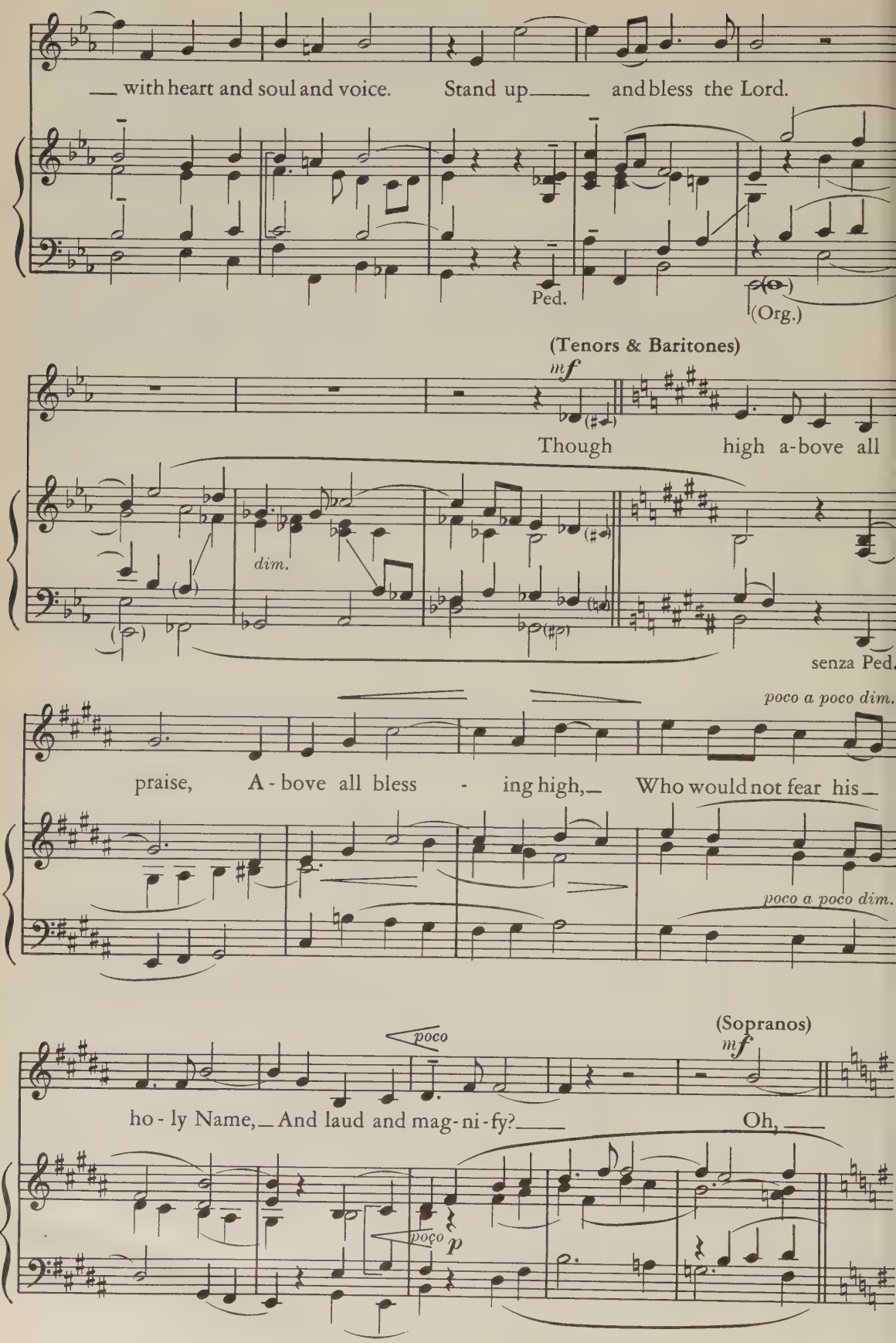
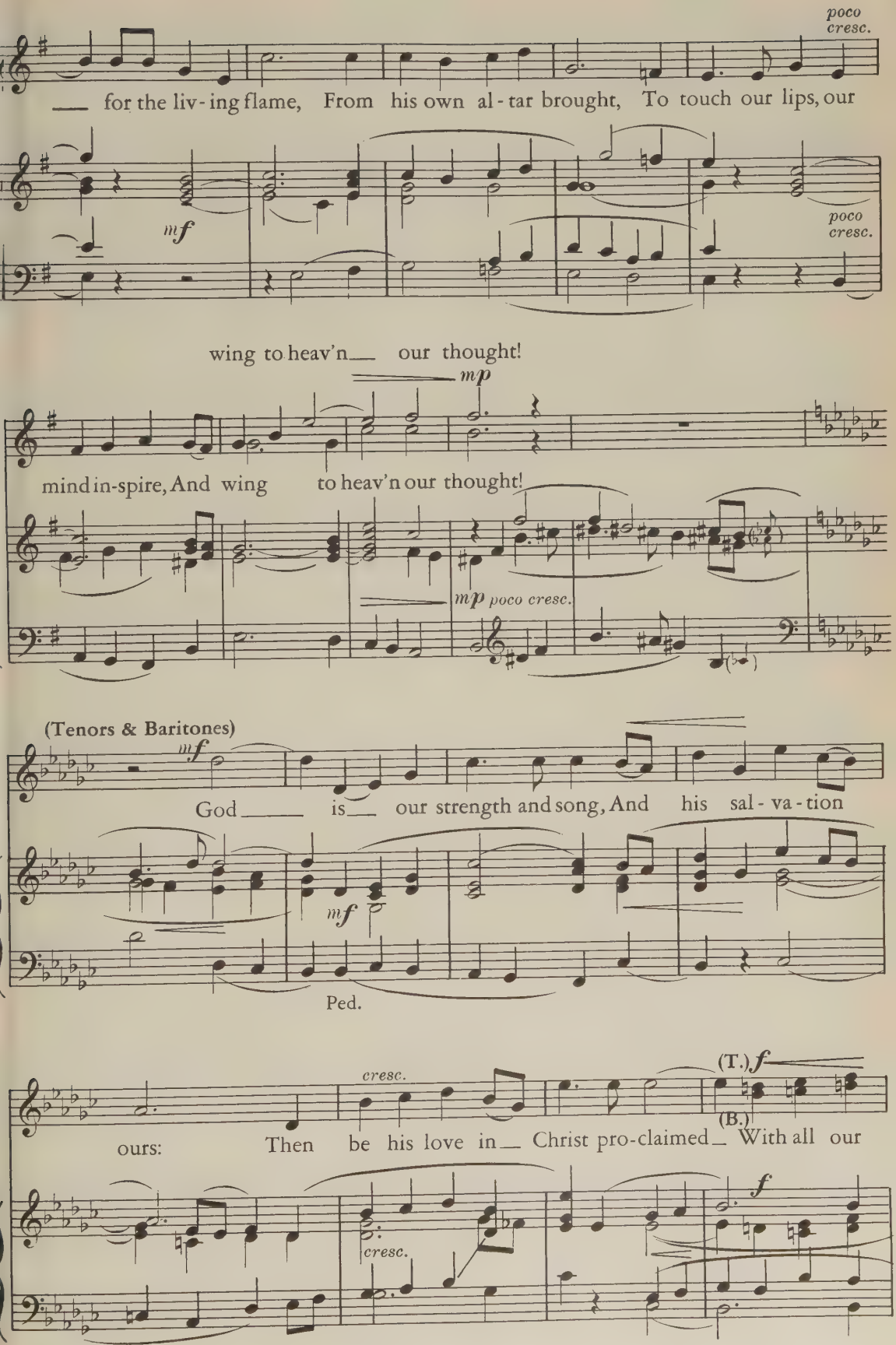
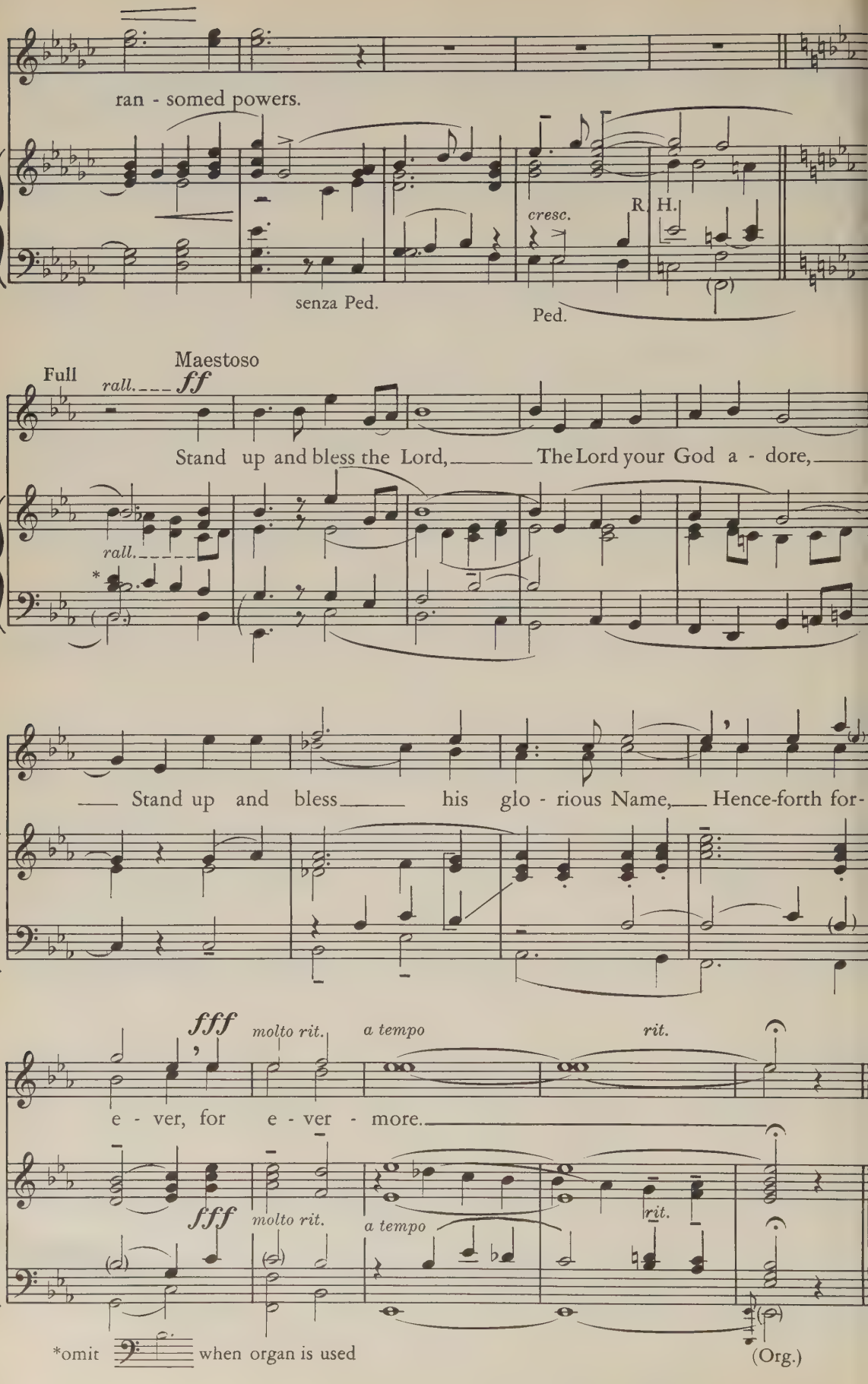

with heart and soul and voice. Stand up and bless the Lord.
Ped.
(Org.)
(Tenors & Baritones)
mf
Though high a-bove all
dim.
senza Ped.
poco a poco dim.
praise, A - bove all bless - ing high, Who would not fear his
poco a poco dim.
poco
(Sopranos)
mf
ho - ly Name, And laud and mag - ni - fy? Oh,
poco
p


poco cresc.
— for the liv - ing flame, From his own al - tar brought, To touch our lips, our
mf
poco cresc.
wing to heav'n— our thought!
mp
mind in-spire, And wing to heav'n our thought!
mp poco cresc.
(Tenors & Baritones)
mf
God — is— our strength and song, And his sal - va - tion
mf
Ped.
cresc.
(T.), f
(B.)
ours: Then be his love in— Christ pro-claimed— With all our
cresc.
f


ran - somed powers.
cresc.
R. H.
senza Ped.
Ped.
Full
Maestoso
rall.
ff
Stand up and bless the Lord, The Lord your God a - dore,
rall.
Stand up and bless his glo - rious Name, Hence-forth for-
fff
molto rit.
a tempo
rit.
e - ver, for e - ver - more.
fff
molto rit.
a tempo
rit.
*omit when organ is used
(Org.)

Dear Fellow Worshiper,

I attended your church last Sunday, and I was deeply disturbed by the service. It was not my first visit to your church, but I am afraid it was almost the last, because I found there very little opportunity for worship, very little chance for personal communion with God. Scripture, prayer, preaching—all these were there—but I could not be inspired by them to feel God's presence, I could not even pay attention to them—because of the music.

Perhaps because of the quietness which I can seldom find outside the church, perhaps because of the freedom which this quietness gives my thoughts, perhaps because of the calmness accompanying this freedom, I am usually closest to God during the minutes before the start of a service. So I went to your church fifteen minutes early with the hope of having the opportunity to be alone with God. As I entered the sanctuary, I heard the organ.

I love the organ. Played well and at the proper time, organ music can lift my heart to God's presence. Organ music can move me, it can inspire me, but I cannot pray during it, I cannot talk to God over it, I cannot hear God through it. When I wish to feel the grandeur of God, to feel the dignity of God, to feel the tenderness of God, I listen to the organ. But when I wish to communicate with God, to talk to Him, to listen to Him, I am stopped by the sound of the organ.

As I entered your church, the organist was playing softly. All right, I thought, greatly disappointed, I cannot communicate with God now; I will wait until during the service.

I sat down and listened to the organ. The organist played Rubinstein's "Melody in F" and Sullivan's "The Lost Chord." These pieces—one secular, both sentimental, shallow and superficial—shoved away my thoughts of God.

I sat there trying to feel God—his power, his majesty, his grandeur, his dignity, his kindness, his mercy, his tenderness. But no feeling of God was in that mauldlin music. Neither of those pieces did what a prelude should do: lead the worshiper to God. I tried to feel God in some form, but God was being pushed away, pushed out, and all I could feel was stickiness and goo.

Since I could not close my ears to the music, the music closed my heart and mind to God.

The preludial music ended with a medley of hymn tunes played softly and with chimes. I became more ill. Is this the best she can offer to God? I thought. Hymns, when

played and sung correctly, are beautiful expressions of devotion. Must she water them down with sentimentality? It seemed that she shaped each hymn into a giant, sticky tear and then struck it with the chime mallets until it burst and spread over the Amen. Is she offering this to God? I questioned. Or is she merely competing with the local juke-boxes for the attention and sympathy of the congregation?

The service began. The opening hymn praised God for his glory. Praise God? For his glory? Is this what the organist had prepared us for? How could we travel from the depths to the heights in a few seconds? Can we turn our feeling of praise on and off like a phonograph? Shouldn't she have led us into that hymn with music that would lift us nearer to God so that we would have been in a better position to praise Him?

During much of the opening ceremony I could not concentrate on the words being spoken. This was undoubtedly my fault, but I had been deeply disturbed, and I could not recover quickly. By the time the minute of quiet meditation arrived, however, I was ready again to try to reach God's presence.

During the so-called "quiet" meditation, the organist played another hymn softly and with chimes.

During the announcements she did not play. Apparently the announcements of fund-raising suppers, Boy Scout meetings and future social activities sponsored by the church were so important that we were supposed to give them undivided attention so we would not miss a single word. A trivial act like communion with God can be done with distracting music, but something important like the announcements must be heard in all their glory without any distractions.

Perhaps the fault lies in me. Perhaps I simply do not understand what you mean by worship. Certainly you cannot mean the same thing I mean—a personal communion with God. I think God is important enough for me to give him my whole mind when I talk to him and to concentrate wholeheartedly when he talks to me. I do not think he should play second fiddle to the organ.

I need not say more. Perhaps you think I have already said too much. Perhaps you think I am trying to tell you how to worship God. No, I am not trying to do that. I am merely trying to say that I sincerely sought to find God in your church and could not find him.

Sincerely,

Bernard A. Bearer

Mr. Bearer is assistant professor of English at Ball State Teachers' College in Muncie, Indiana.

Gospel Songs

(*Continued from page 3*)

All kinds of denominational backgrounds were present in these mass meetings. The song leader was unable to count on any musical or cultural background whatsoever in the congregation. The music had to be immediately grasped, as many individuals might never return for a second impression.

We can almost see and hear Sankey sitting at his little portable reed organ singing, "There were ninety and nine," or "Softly and tenderly Jesus is calling," while the vast throng listened intently. Later, after Moody's sermon, he might lead the large chorus choir on the platform in singing the verses and then, turning to the multitude, he would lead the simple chorus:

Tell me the old, old story,
Tell me the old, old story,
Tell me the old, old story,
Of Jesus and His love.[2]

Such singing was undoubtedly impressive and spiritually powerful.

A precise definition of a gospel song is difficult to formulate because many of our so-called "standard" hymns manifest some of these same characteristics. Dr. Benson describes it as follows:

"The Gospel Hymn continues the form and manner of the old spiritual and is equally charged with emotion. It has a contagious melody, pathetic or ringing, a frequent march or dance rhythm, and that peculiar thinness of effect which comes of continuing the harmony unchanged through the bar. It makes use of solo effects, of repeats, of burdens and climacteric catchwords, with of course a generous use of 'that most sociable of musical devices,' the chorus. It is, in other words, the conventional type of music appealing to the crowd as distinguished from more thoughtful and cultivated people." [3] (*To be continued.*)

Reprinted from James R. Sydnor's *The Hymn and Congregational Singing* by permission of John Knox Press, publisher.

Dr. Sydnor is professor of Church Music, Presbyterian School of Christian Education in Richmond, Virginia.

[2] Katherine Hankey, 1866.
[3] Benson, *The Hymnody of the Christian Church*, pp. 266-267.

SPIRIT OF LIFE

text by Earl Marlatt tune: Maryton
The Methodist Hymnal No. 178

BY MICHAEL DAVES

St. Augustine wrote concerning the Trinity: "Rare is the soul, which while it speaks of It, knows what it speaks of." Nevertheless, we must still attempt to define our faith.

Dr. Earl Marlatt did a commendable work in interpreting the Trinity in this hymn. He describes the Trinity not as Three Persons in One—a difficult concept to grasp—but as three revelations of the one God in his creative, redeeming, consoling acts. However, the hymn is more than description. It is a prayer that we might have those things needful for victorious living—"the faith that follows on," "souls that understand," grace, comfort, vision. The tune "Maryton" will quickly be recognized as the tune frequently used with "O Master, Let Me Walk With Thee."

The hymn was written as a result of an episode in Dr. Marlatt's Church History class. They were studying the councils in which the church wrestled with the problem of the Trinity. Dr. Marlatt said that the Nicene Creed "makes God a many-sided, social Being immediately immanent in present experience, rather than the isolated potentate of post-exilic and early Christian worship." He was about to move on to another topic when one student piped up, "Do you suppose you could say that in plain United States language so that a dumbhead like me can understand it?"

"Do you want me to *sing* it?" Dr. Marlatt asked.

"Well, it would help a lot if you could," the student replied.

And so, away from the classroom, Dr. Marlatt, the poet, sat down and wrote a hymn not only for this confused student but for all Christians. The student approved of the hymn, for it expressed the central truth in terms he could readily understand. With the help of this hymn's message, we are given

. . . Thy vision, eyes that see,
Beyond the dark, the dawn and Thee.

Mr. Daves is pastor of First Methodist Church, Addison, Texas.

CHORAL TECHNICS

BY LEE W. FISER

Breathing has caused more furor than any other aspect of vocal technic. There are many books on this subject. Some are helpful and informative. Others, based on false assumptions, are vague and, in general, harmful. After reading many books and talking with fine singers and physicians, I decided that good breathing is simply filling the lungs and emptying them in a natural manner.

After experimenting extensively with choral groups, I have concluded that the less said about breathing the better. Choir members become aware of what it takes to produce a solid vocal sound by stressing a total concept of tone (mental, physical, and emotional) rather than by emphasizing isolated aspects of the singing act. For example, when I studied the tenor solos in Handel's *Messiah,* the long phrases in "Ev'ry Valley Shall Be Exalted" proved extremely difficult to execute in one breath. Nothing seemed to work until my teacher conveyed the idea of concentrating on projecting the text, nothing more. Almost immediately I could sing the longest phrase with breath to spare. What happened? I concentrated on what I was trying to say instead of how to get enough breath. This shift of emphasis *allowed* me to breathe naturally. Why do we lose this naturalness when we sing? Principally, because we become self-conscious and lose co-ordination.

Can one be natural and project his voice over a symphony orchestra? The best singers are the most natural, just as the best athletes, organists and actors are the most natural. All fine performers use their physical, mental and emotional assets to the best possible advantage. They are well co-ordinated, combining maximum efficiency with minimum muscular inhibition. The result is power and agility. Note that the word used was "natural," not "habitual." We must be careful not to confuse the two.

What must a director know in order to encourage his singers to breathe properly? First, he must realize that breathing is an involuntary act whose primary function is to take in oxygen and remove carbon dioxide. Second, he must realize that air moves only under pressure. If the air pressure outside the body is greater than inside the body, air goes in and we inhale. If this balance is reversed, the air leaves the body and we exhale. It is foolish to tell singers to take a big breath. This makes them tighten muscles unnecessarily and puts the breath under too much pressure. A natural breath, on the other hand, has no sensation other than buoyancy, is not under too much pressure and does not tend to blast uncontrolled across the vocal cords. Third, he must realize that sound and breath do not travel at the same rate of speed. (If breath traveled at the speed of sound, 1087 feet per second, it would blow down everything in its path.) Pursuing this idea further, I quote from an address given by Dr. Paul J. Moses, eminent throat specialist, before the California Medical Association: "Singing is not a matter of breathing but a stimulation of the cords by a part of the brain. In natural singing the cords are closed and no air escapes. When air escapes in the singing act, the cords have to open. This produces a strain . . ." According to Dr. Moses we sing on an energy impulse from the brain instead of breath.

Two hundred years ago voice teachers were checking vocal technic by holding a lighted candle close to the mouths of their students while they sang. If the flame flickered, the student was singing incorrectly and forcing the tone.

What can the director do to encourage his singers to breathe properly and efficiently? He can safely control breathing by combining *firm* insistence on good posture with the creation of mood. Proper posture allows the entire breathing mechanism to function naturally and completely. The creation of mood causes the singer to breathe correctly for that particular mood and phrase. Fear disappears because his thought is no longer on himself (causing self-consciousness and poor co-ordination) but on what he is saying. Many times I have heard the statement "To breathe well is to sing well." I find it helpful to reverse this and say, "To sing well is to breathe well," believing that breath is easier to control when it is considered a result instead of a cause.

Mr. Fiser is professor of music and choral director at Marshall College, Huntington, West Virginia.

ORGAN

TECHNICS

BY V. EARLE COP

Hymn Playing, Part I

Hymn playing is perhaps the most neglected area of the average organist's preparation for his Sunday services. How often is the worshiper inspired by a well-chosen and well-prepared prelude, only to have this inspiration nullified by poor playing of the opening hymn. One reason congregational singing is so feeble in many churches is the lack of preparation for dynamic, authoritative hymn playing. Sometimes, too, an organist only partially prepares, neglecting any consideration of the text. This should be the starting point of all preparation.

Study the text! The hymn *is* the text, and the tune should serve as a vehicle for conveying the message of the text without calling attention to itself. The musical setting should add emotional intensity to the concepts embodied in the poetic word. Therefore, in order to play a hymn tune correctly, the organist should become thoroughly familiar with the theological and didactic content of the hymn and the technicalities of its poetic structure, paying particular attention to phrases.

Most hymns are addressed either to God or to man. Hymns addressed to God are of various types, expressing adoration, praise, thanksgiving, supplication, intercession, dedication. Most hymns addressed to man are hortatory or didactic. There are also hymns of affirmation and hymns of reflection, not addressed directly to either God or man. Hymns also express various moods, attitudes and emotions involved in worship: exuberance, solemnity, awe, reverence, mysticism, et cetera.

Thus hymn playing involves much more than playing the right notes at the right time with the right registration. It is the organist's opportunity and privilege to lead a congregation in acts of worship that can have tremendous significance for each participant. He abuses this privilege if he addresses himself only to the mechanics of hymn playing.

The text should have many influences on how a hymn tune is played and, consequently, sung. Primary is its influence on tempo. This does not mean that all joyful hymns should be rushed or quieter hymns dragged. Dynamic vitality and authoritative leadership should not be confused with tempo. The text gives indication of appropriate tempo both by its content and its construction. For example, a long line of poetry that spans two musical phrases may demand slight acceleration in order to preserve the meaning of the text. Contrarily, a series of highly significant adjective phrases or single words of great importance deserving stress might suggest a broader or slower tempo. However, variations from the norm should always be subtle and purposeful. An inexperienced organist would do well to rehearse all hymns with a metronome and provide his congregation with a reliable, steady tempo, free of rubato. Several additional factors should contribute to choice of tempo. Size of the congregation is one of these. Large groups move more slowly than small ones. Acoustics is another factor. Slower tempos are quite effective in highly resonant buildings but can be deadly in rooms lacking such reverberation. Source of the tune should sometimes influence the choice of tempo. No organist familiar with the "Finale" of Beethoven's *Ninth Symphony* is likely to hold back the tempo of "Joyful, Joyful, We Adore Thee," but will probably take it as briskly as conditions permit. Singing the hymn as you play will also help determine a practical tempo. This will also help you allow enough time for breath between stanzas and phrases. Non-singing organists are frequently unsympathetic at this point.

Another factor influencing tempo may be the tradition of a given congregation, although there are some traditions that should be altered or abandoned. They have become bad habits. You should never let a congregation lead you, but you should not stubbornly ignore their inertia. Leadership requires continuous communication with your people, and you have ceased to lead if you run off and leave them behind.

Whatever tempo you decide upon, establish it firmly as you play through the tune before the congregation begins singing. Maintain your tempo with conviction, keeping in mind the several practical factors that may necessitate minor alteration. (*To be continued.*)

MUSIC IN THE MYF

BY PHILIP R. DIETTERICH

What about an MYF choir? In many churches this is the answer for youth who seek further expression in Christian fellowship, worship and service. But before a director is engaged or choir members recruited, a thorough evaluation of the local situation should be made. All interested persons should be involved in this study: MYF program area chairmen, youth counselors, the pastor, youth division superintendent, a member of the church music committee and interested music leaders.

William K. Burns' article "Are You Ready for a Youth Choir?" (MUSIC MINISTRY, October, 1959) gives specific suggestions. Certain questions must be faced: Are there enough MYF'ers to form a choir? What kind of leadership is available? Are there opportunities for the choir to sing? How frequently should the choir sing? Should the choir include all senior- and junior-highs, or should there be two choirs? Should the junior-high choir be limited to girls? If so, what opportunity for musical expression should be provided for junior-high boys? Will everyone be eligible, or will auditions be required to weed out poor singers? What music is available? How are expenses to be met?

The MYF choir should be considered a part of the church's educational program. It is not some extra, unrelated activity for a select group in competition with the MYF program of fellowship, study and worship. *It is part of the total MYF program.* However, some additional organization will be necessary, and standards and rules regarding rehearsals and services must be made.

There will probably be no need for separate choir officers. Recruitment and attendance should be under the direction of the MYF chairman of Christian witness. The MYF fellowship chairman should be concerned with the assimilation of members. Parties and recreational activities are also his responsibility. The Christian faith chairman can plan worship services for the MYF, making use of the new hymns, responses and anthems learned by the choir. The Christian faith chairman should co-operate with the minister in arranging for MYF choir participation in congregational worship.

Discussing the meaning and purpose of the MYF choir at the outset is imperative. To stimulate thinking, ask the group some questions: Do choirs sing *to* the congregation? Is music an adornment to make the service more attractive? What is the purpose of church music? What is the reason for church choirs?

As choir members gain experience in leading the congregation in worship, their concept of worship will expand. As they grow in their understanding of worship, they will realize more and more deeply the privilege and serious responsibility of singing in church. Habits of promptness, dependability and courtesy will be strengthened. The relation of the MYF program to that of the total church will become clearer as choir members participate in other areas of the church program.

The MYF choir often provides fulfillment of one of the basic human needs—the need to belong. Many youth who are too shy to participate in discussion groups find expression and deep fellowship in choral singing. Choral singing requires that a number of persons express themselves simultaneously; this is not practical in discussion.

Some MYF choirs are democratically governed. The members formulate their own rules regarding attendance and discipline. They plan seating arrangements and distribute music for rehearsals. In some churches a small group of singers works with the director to select music. These youth learn how to choose worthwhile music and texts that meet the requirements of a particular worship service and that are within the musical capabilities of the choir.

Basically, the repertoire for MYF choirs is contained in one book—*The Methodist Hymnal.* Responses and service music used regularly in worship should be studied and mastered immediately. New hymns may be used effectively as anthems. (See Jane M. Marshall's suggestions, MUSIC MINISTRY, March, 1960—August, 1960.) As the choir develops, the repertoire should grow. The Cokesbury Church Music Catalog lists much youth choir music. Additional suggestions may be found in *Music and Worship in the Church* by Austin C. Lovelace and William C. Rice (AP).

Mr. Dietterich is minister of music at Trinity Methodist Church, Youngstown, Ohio.

MUSIC FOR Juniors

BY MURIEL ALFORD

Johnny's mother arrived early to pick him up from choir rehearsal. The juniors were learning a lovely anthem, but from time to time the director stopped to explain how certain words should be articulated. Each time, the importance of clear pronunciation was emphasized, and the group practiced to achieve correct articulation.

As she listened and noticed the words on the blackboard, Johnny's mother thought to herself, *Now I know why Johnny's speech has improved lately.* Later she exclaimed to the director, "I had no idea that singing would help correct my boy's careless speech habits; but it certainly has!"

"Yes, many times boys and girls realize the importance of correct pronunciation through choir experience," explained the director. "We teach them to sing clear vowel sounds and to recognize types of consonants. Not only does this improve their singing but gives to each child the fundamentals of correct speech."

Learning and practicing correct articulation should be an integral part of juniors' choir training. At this age the boys and girls are forming habits of speech which will last throughout their lifetime. It is important that leaders of juniors—whether they are church school teachers, parents or choir directors—set an example of correct speech habits for their children to imitate.

The junior choir experience offers unique motivation for learning correct articulation, since the texts of hymns and anthems contain messages which must be communicated clearly. Words which are sung require that vowel sounds be sustained for the duration of the note. Sometimes this will be a single vowel sound, but many times two vowel sounds come together, making a diphthong. It is necessary to recognize diphthongs and to sustain the proper vowel sound.

Consonants are of two main types: voiced and voiceless. Voiceless consonants require an audible blowing of air, and they can be whispered. In this group are *t, f, p, k, th* (as in *th*ick), *s, sh, ch, wh* and *h*. Voiced consonants need a vocal sound to be articulated correctly. In this category are *d, v, b, g, th* (as in *th*ese), *z, j, m, n, ng* and *l*.

Juniors should practice articulating these

sounds, being careful to distinguish between *t* and *d*, *f* and *v*, *s* and *z*, and the two forms of *th*. It is important, too, that such consonants as *m*, *n*, *ng*, *l*, *v* and *z* be sung on the correct pitch, according to the preceding or following vowel sound.

Precise singing by the group can be achieved more rapidly if final consonants are articulated in rhythm.

One of the finest guides to correct enunciation is *The Singer's Manual of English Diction* by Madeleine Marshall (GK $3.75).

Vacation Church School Plans

This year's vacation church school theme is "Personal and Group Relationships." The text for juniors, recommended by the National Council of Churches, is *Living and Working Together as Christians* by Alice Geer Kelsey. The purpose of this study is to help boys and girls develop Christian attitudes and actions in all their relationships with others—in the home, the church, the school and the community.

Many hymns are suggested in the textbook. You may wish to use some of the background information concerning the following:

"At Work Beside His Father's Bench" (*Singing Worship,* No. 16): the text was written by Alice M. Pullen, contemporary English hymn writer. This might be your theme hymn because of its appropriate emphasis. Ralph Vaughan Williams, who arranged the tune from an English melody, was one of England's finest twentieth-century composers. He was especially interested in folk music and made a thorough study of his country's native songs.

"O Master Workman of the Race" (*The Methodist Hymnal,* No. 118; *Singing Worship,* No. 56): Dr. Jay Stocking, Congregational minister, was vacationing in the Adirondacks during the spring of 1912 when he wrote this challenging hymn for young people. The text came to him as he watched carpenters at work on his summer camp, reminding him that Jesus, too, was a carpenter, a Master Workman. The tune comes from *Psalms and Hymns,* published in London about 1789 by William Gawler. The collection was compiled for the children in an orphanage at Lambeth, where Gawler was the organist.

"I Would Be True" (*Singing Worship,* No. 39): Howard A. Walter was studying in Japan when he wrote these lines as a greeting to his mother. Later he become a missionary in the far East, but his health failed because of the strain of his efforts. He died in 1918.

"O Son of Man" (*The Methodist Hymnal,* No. 121; *Singing Worship,* No. 21): see Music for Juniors, March, 1961.

"Be Strong!" (*The Methodist Hymnal,* No. 300; *Singing Worship,* No. 62): Maltbie D. Babcock was an outstanding Presbyterian minister of the nineteenth century. In his college days he was a fine athlete and active in the glee club and orchestra at Syracuse University. The tune "Fortitude" is by a former conductor of the New Haven Symphony Orchestra and a professor of music at Yale University, Dr. David Stanley Smith.

"O Master of the Loving Heart" (*Singing Worship,* No. 23): the text by Dr. Calvin Laufer is a prayer to be sung in a spirit of meditation and dedication. The text relates to the general theme "Personal and Group Relationships." Dr. Laufer, born in Pennsylvania in 1864, became a Presbyterian minister in 1900. He was the author of many books and hymn texts.

William Vincent Wallace, who composed the hymn tune "Serenity," was a most unusual musician. He was born in Ireland but left his native country to travel as a concert violinist in the South Sea Islands, Australia, South America and Mexico. Many times he was paid with animals for his concerts. One time he was sentenced to die for a crime but was saved by an aboriginal chieftain's daughter.

Juniors' interest in hymns will be stimulated if the leader gives some brief background information about the author and composer. Sometimes a story may be told about how the hymn came to be written.

When the hymnal is used, let the boys and girls be detectives, discovering who wrote the text (top left of page), and who composed the music (top right). The leader should encourage discussion and answer questions about the meter, name of the tune, and the meaning of any difficult words. The more juniors themselves can discover about the hymns they sing, the greater will be their enjoyment of them.

Vacation church school needs your help! As a music leader for juniors you can assist in the development of worthwhile musical activities. In addition to teaching the hymns suggested in the text book, you may wish to use hymn stories, hymn charades, fun songs, musical games and musical quizzes.

Fun With Music Quizzes

A music quiz can provide an interesting and

(*Continued on page 44*)

Mrs. Alford is director of children's work and children's choirs, First Methodist Church, Glendale, California.

music for PRIMARIES

BY VIVIAN S. MORSCH

You ask me, "What is a song?"
Indeed, I too would know.
Think you that songs belong
To mortals here below?
That they are but words in verse or prose?[1]
—Pearl Curran

Many poets have tried, as did Pearl Curran in this song, to discern the fundamental elements which make of a tune a song. Song may be the musical expression most natural to human beings, but I have heard tunes sung which lacked the ingredient required of a song, and I have heard songs which were not much as tunes made impressive. The "something" that makes the difference is almost indefinable. It is something compounded of feeling for the song, of inspiration at the moment, of climate of the group, of vitality in the participation; this, in turn, rests on a desire to be part of the experience and on some degree of understanding and familiarity with the song. As illusive as this may sound, it is possible for real song to be used in any primary department, in any town, on any "normal" Sunday. The pity is that it does not. Because it is so conspicuously absent from many church schools, all who are concerned with the music and/or Christian education in churches should make an honest search for the reasons.

Primary children can participate in song with an awareness of the true essence of the song and appreciation for its worth and meaning. Any song which is less than this is practically worthless. Song that is properly motivated and used can contribute tremendously to the program of the primary department.

Before we go further, we should make clear that the teacher is not required to have a solo voice or even "a good voice." It is a distinct help to be accurate in carrying a tune, but a clever teacher can find ways of getting around a vocal handicap. What is required is that appropriate songs be selected and their presentation and use carefully prepared. The teacher's genuine appreciation and understanding of a song's meaning and feeling can accomplish much with children. By advanced planning songs may be presented by guest soloists, either in person or on tape or records. Small groups of children may be taught to present a song to the department. It is all a matter of planning.

Good songs, used well, can accomplish the following:

1) Condition the climate of the group.
a) The teacher deliberately plans to use songs to set moods or attitudes.
b) Songs used spontaneously, when tensions are mounting, will relax the group.
c) A change of pace can be accomplished through spontaneous song when intense concentration has caused need for relief.
d) At times when the church-school group reflects strangeness resulting from once-a-week contacts, songs may help to knit the group.

2) Intensify and deepen teaching experiences. A group had been studying a unit on the Hebrew people in the time of Jesus. One of the sessions was about a family who spent the evening on their roof. The scene was being dramatized. One of the fathers had been asked to wear a costume and represent the Hebrew father. He told the story about "his people" being held captive in Egypt. As he told the story, he sang casually but deliberately, "Go down, Moses, Way down in Egypt's land; Tell old Pharoah, Let my people go!" When this theme recurred the third time, the children sang spontaneously, "Let my people go!" The intensity of feeling of the Hebrew children could scarcely have been more than that exhibited by our children.

3) Intensify or even become a worship experience. If music is to be used in a worship service, it should be carefully selected for its relationship to theme or to the part of the service in which it is used. The children should be prepared in advance of the service, so that the songs will be familiar vehicles for worship. Songs may be practiced in a pre-session or in the classroom prior to the service, but never during worship.

Worship can occur spontaneously through song, and then be recognized as worship. A

[1] Reprinted by permission of G. Schirmer, Incorporated.

Mrs. Morsch is director of Christian education, Westminster Presbyterian Church, Piqua, Ohio and author of the book *The Use of Music in Christian Education*.

few years ago we planned to make our first presentation of a song which was to be taught after several subsequent presentations. A picture of the Holy Family by a Japanese artist, which told the same story as the song, was placed on the table for the children to look at, letting the song speak for the picture. The song consisted of several stanzas to the same tune. The result of the presentation was an unexpected response. The study of the picture had so intensified the message of the song that the children were completely caught up in a worship experience. As the song developed, the children joined in singing with deep reverence and beauty of tone. When the song ended, everyone was completely quiet. All that remained to complete the experience was a prayer.

Selection of songs

The quality of song experiences in the Primary department depends on selection and use of the songs themselves.

Choose some songs for spontaneous use. Some should lend themselves readily as pace changers. Some should be adaptable to different situations by slight word changes. A teacher who knows a few basic tunes can do wonders with the spirit and morale of the group. One teacher cultivated this art to the extent that one of the boys said of her, "The thing I like most about Miss McFarland is that she can sing about anything."

The department was studying about Hebrew children—how they lived, worked and played. They were making dreydls (Hebrew tops) out of clay. The teacher held up a top she had made and sang "My Little Dreydl" (1). The children enjoyed the song and learned to sing it while they worked with their hands.

Some of the children dawdled at their work, and the teacher sang, "O dear! What can the matter be? Why don't we get our work done?" (2). The children grinned, started to work with renewed vigor, and soon finished the project.

Useful for pace changers and for fellowship purposes are such songs as "Let Us Sing Together" (3) and "For Health and Strength" (3). These are not to be sung as rounds by primary children.

Songs for use in worship and for teaching purposes should be carefully selected for the worth of both music and words. A look at the song poem will reveal its suitability for primary children. Does the phraseology have meaning for them? Is there a lot of symbolism? A minister tells of his early feeling of revulsion toward religion because of the song "There Is a Fountain Filled With Blood." Song poems create mental images. Does your selection create wholesome pictures in the child's imagination? "All People That on Earth Do Dwell" was a song selected to teach in our primary department. One group of the children selected a series of teaching pictures which they thought depicted the ideas of the song. Another group made an original mural, illustrating the song. A set of water glasses tuned for playing the song was set on a convenient table. Many children picked out the tune during the morning. The many approaches to the song kept interest in it fresh during the learning process. It became a truly beloved song in the repertoire of the department.

Rhythmic structure of song poems should conform to standards for good poetry. Jingly verse does not make good song. The strong rhythmic structure of "My God, I Thank Thee" (4) illustrates a song in which both words and music are good.

Resource Materials

1) *Songs Children Like* (Association for Childhood Education International).
2) *Rejoice and Sing* (CV).
3) *Sing a Tune* (CV).
4) Closely Graded Curriculum, Course III, part 3.

Teaching Songs

Preparation for song presentation takes almost as much imagination as creating one. Teachers need to become so familiar with the song and its many facets that it is as dear to them as a beloved friend. When we love someone dearly, we reflect that person and our love for him in the way we speak of him. Our voices take on a different quality and our faces glow as we try to tell others of the many-faceted beauty of our friendship. Something like this should happen when we present a song to children. First, we must learn to know its inner quality, its essence. This leads to an appreciation of it which we then try to share with others. We seek various ways to help them learn it well without destroying their taste for it in the process. Repetition is necessary to learning, but vain repetitions have a soporific effect. Children tend to become disinterested and even to dislike the song. The teacher should plan for as many varied presentations as are necessary to prepare the children for a helpful experience. Ways to vary presentations include: instrumental use as preludes or quiet music; listening to a solo voice, in person or recorded;

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MUSIC FOR KINDERGARTEN

BY PHYLLIS N. MARAMARCO

A kindergarten teacher was reading *It's Spring! It's Spring!* (1) to the delight of her five-year-old audience. As the birds sang, "I love you, darling," in the story, the children smiled. As soon as the story was completed but before the group dispersed, the teacher said, "I know the best song about birds!" She began to play and sing "Little Birds" (2) ever so softly. Then she repeated it; she hummed it; she played it in another register on the piano, and soon little bodies were swaying rhythmically and young voices were joining hers.

Again and again as the teacher enjoyed stories with them, she searched for songs to make more vivid the printed page. Was it a story about *Houses From the Sea* (3)? "Gather Shells and Pebbles" (4) was just the song to sing. Had the group read *Come to the Farm* (5)? Then they sang "What Use Are You?" (6). Had they made up their own story about their trip to the orchard? Then "Let's Dance in the Orchard" (7) was enjoyed. Was the book about friends? "Mary Wore Her Red Dress" (8) seemed just the right song. Did the book describe people who provide food for us? Then "The Grocer Man" (9) was sung with gusto. Had the group considered God's springtime world? Then the children were invited to share in "Sleep, Little Seed" (9) and "Sing a Song of Gardens" (4).

Now this involved far more than the casual use of songs, even though an observer might receive that impression. The teacher necessarily had an extended repertoire of kindergarten songs for a wide variety of occasions. She needed to know the sources of the songs, so she could turn to them directly. She needed to play or sing them accurately and with vivid interpretation. Perhaps most of all, she needed to provide a climate that invited boys and girls to share her music spontaneously.

Songs Suggest Dramatization

Five-year-olds with their fondness for physical activity, respond with great energy to songs which suggest dramatization. Do "The Animals Go to Sleep" (6)? Very well, but also "The Animals Wake Up" (6) with much mooing or baaing, as the case may be. "Down by the Station" (6) suggests a train with many coaches going through dark tunnels, or across the plain, or pulling into the station. If the boys and girls sing "The Spring of the Year" (2), feet may itch to dance gaily in that season when "we wear no leggin's." "Sleep, Little Seed" (9) may be sung quietly, but it may also end with flowers bursting into bloom and the teacher picking a bouquet to decorate the classroom.

Great favorites in our kindergarten are "Run a Little" (2) and "Let's Go Walking" (2). Both usually provoke a spontaneous response. A rule of our kindergarten is that boys and girls walk in pairs to the play yard. How much easier it is to control one's impulses to run ahead by singing "Let's Go Walking," at the same time swinging along like so many little gnomes!

Music Supports Experiences

Many of the children's experiences are made richer by music. The teacher observes their play and conversation so that she may support them with vivid music. These are suggestive:

A trip to the apple orchard, with boys and girls dancing among the trees and singing "Let's Dance in the Orchard" (7).

A pilgrimage to the church sanctuary enriched by strenuously ringing imaginary church bells to the tune of "Big Bells" (2).

It is quite conceivable that boys and girls learn from their experiences without support from music, but it is unquestionably true that they learn more quickly as they interpret through song and movement. A new vividness is experienced, bodies grow in strength and rhythmic grace and the beauty of music is enjoyed.

RESOURCE MATERIALS

1) Janice: *It's Spring! It's Spring!* (CD $2.75).
2) Coleman and Thorn: *Another Singing Time* (PT $3.50).

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Mrs. Maramarco is director of children's work for the Connecticut Council of Churches, Hartford.

reviews

BOOKS

Planning for Church Music
by James Rawlings Sydnor
Abingdon Press (Available May 8) $1.25

With this concise volume on church music administration, Abingdon Press inaugurates a series of compact books on basic skills vital to the ministry of music in the local church. This volume describes the function of music in the life of a local congregation, the leadership needed to provide an adequate program of music, and the physical equipment necessary to insure the operation of such a program. Dr. Sydnor writes in a conversational style that is easily understood by ministers, laymen, and professional musicians alike. Members of music committees and commissions on worship should include this book on their required reading list. Highly recommended!

Basic Principles of Singing by William C. Rice
Abingdon Press (Available May 8) $1.25

The second book in the basic music series deals with the fundamental principles of vocal production as these relate to choir development. Here is a down to earth discussion by an expert, who fills the pages with practical suggestions and necessary information for the church musician. An outstanding feature of the book is the list of repertoire at the end of each chapter, implementing the technics discussed. The author has listed many excellent materials that are not hackneyed or worn threadbare. Not a comprehensive treatment but an excellent first step for choir members and directors.

The Art of Handbell Ringing
by Nancy Poore Tufts
Abingdon Press $3.00

An increased interest in the art of handbell ringing has stimulated the publication of books and music in the field. The author of this manual, a nationally recognized authority, is conductor of the famous Potomac Handbell Ringers in Washington, D. C. The ten chapters in the book cover the principle aspects of the art. They are written somewhat in a storybook manner that holds a fascination for the casual reader as well as for the devotee. Many practical suggestions are included that will encourage the novice in his efforts to develop a successful handbell choir. A complete handbook for the director.

RECORDINGS

Cantata No. 198 by J. S. Bach
Cantata No. 131
Columbia ML 5577 $4.98
MS 6177 $5.98

These two cantatas, here recorded in authentic Baroque style by the American Concert Choir and Columbia Symphony, were composed twenty years apart. *Aus des Tiefe* (No. 131) was written in 1707 as a one-movement work. The text is from Psalms 130 with added verses probably written by Bach's pastor at Mühlhausen. *Trauer Ode* (No. 198) has seldom been performed and a modern edition of the score is not available.

Conductor Robert Craft handles his musical forces skillfully, although the orchestra slightly over-balances the chorus on occasion. The soloists are all adequate but not equally inspiring. The chorus is well trained technically but occasionally lacks communicative warmth and cohesive sonority.

Cantata No. 33 by J. S. Bach
Cantata No. 105
Bach Guild 603 $4.98

Recorded by the Chamber Orchestra and Chorus of Radio Denmark under the outstanding leadership of Mogens Wöldike, this disc presents two cantatas of widely diverse characteristics. Both were written during Bach's years at Leipzig and were intended for the Trinity season. No. 33 (*Allein zu dir, Herr Jesu Christ*) is a work of overwhelming happiness, a song of faith. No. 105 (*Herr, gehe nicht ins Gericht*) is a monumental music drama based on the awesome theme of the judgment of sins, moving from fear through supplication to confidence. Soloists in this recording evidence genuine maturity and artistic sensitivity.

Instrumental Ensembles

(*Continued from page 6*)

IV. TRANQUILLITY, PEACE AND CONTENTMENT

ORCHESTRA:
Handel-Holst: "Pastoral Symphony" from *Messiah* (XG) M—D

STRINGS, FLUTE, CLARINET:
Bach-Gaul: *Sheep May Safely Graze* (XG) M

THREE CLARINETS:
Beethoven: "Adagio Cantabile" from *Trio,* op. 87 (XC) M

BRASS QUARTET:
Bortniansky: *Divine Praise* (XF) E

V. HOPE AND ASPIRATION

ORGAN, VIOLIN, HARP:
Dickinson, C: *Exaltation* (MZB) M

SMALL ORCHESTRA:
Handel: "Largo" from *Xerxes* (XF) M
Bach: *Sleepers, Wake* (MZT) M

STRING ORCHESTRA:
Bach: *Come, Sweet Death* (ZS) M

STRING QUARTET AND CLARINET:
Mozart: "Larghetto" from *Quintet in A for Clarinet and Strings,* K. 581 (XC) M—D

CLARINET QUARTET:
Mozart: *Ave Verum Corpus* (XF) E

BRASS QUARTET:
Mendelssohn: "I Waited for the Lord" from *Hymn of Praise* (XC) E
Verdi: *There Shall Be Singing* (XF) E

VI. CHEERFULNESS AND JOY

ORCHESTRA:
Mendelssohn: "Overture" to *A Midsummer Night's Dream* (ZG) M

VIOLIN, VIOLA, CELLO:
Gibbons: *Four Fantasies for Strings* (ZC) M
Purcell: *Three Fantasies* (ZC) M

TWO TRUMPETS, TWO TROMBONES:
Schein: *Intrada and Paduana* (ZC) M
Bach: *Triumphant Rose the Son of God* (XF) E

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JUNE

Your Music Calendar suggests service music for special days of the church year and lists anniversaries of hymn writers, composers and musical events.

June 2, 1937: Louis Vierne, noted French organist and composer, d. Paris.

SUNDAY, June 4: TRINITY II

HYMNS: 4 "O Worship the King" • 75 "God Is Love, His Mercy Brightens."

ANTHEMS: Lynn: "Come, Let Us Use the Grace Divine" (See April MUSIC FOLIO) • Lenel: "All Praise to God Who Reigns Above" MZM (easy).

ORGAN: Willan: "Prelude on 'St. Columba'" (from *Ten Hymn Preludes,* Set I) YI (medium).

June 6, 1840: Sir John Stainer, b. London.

SUNDAY, June 11: TRINITY III

HYMNS: 12 "Joyful, Joyful, We Adore Thee" • 210 "I Heard the Voice of Jesus Say."

ANTHEMS: Broughton: "My God and King" (See April MUSIC FOLIO) • Powell: "Jesus, Name of Wondrous Love" APM (medium).

ORGAN: J. C. Bach: "From God Naught Shall Divide Me" (from *11 Choral Preludes*) ZC (medium).

June 14, 1594: Orlandus Lassus, foremost Renaissance composer, d. Munich.

June 21, 1732: Johann Christoph Bach, ninth son of J. S. Bach, b. Leipzig.

SUNDAY, June 25: TRINITY V

HYMNS: 60 "Praise to the Lord, the Almighty" • 76 "There's a Wideness in God's Mercy."

ANTHEMS: Barritt: "Author of Life Divine" (see April MUSIC FOLIO) • Pfautsch: "Sing Praise to God" MZQ (medium).

ORGAN: Warner: "Prelude on 'Dundee'" (from *Ten Short Preludes on Hymn Tunes and Carols*) ZG (easy).

Music for Juniors

(*Continued from page 38*)

entertaining time of relaxation. Juniors enjoy displaying their knowledge of musical terms and facts. A good quiz is fun, and it is also a fine learning opportunity. Boys and girls especially like a spell-down type quiz.

You may wish to create an original quiz based on the current study. The following quiz is based on information given during the past year in MUSIC FOR JUNIORS:

- Who was the author of more than 6,500 hymns?
- Who wrote the oratorio "Messiah"?
- What German composer wrote nine symphonies, the last of which is a choral symphony?
- Who wrote "A Mighty Fortress Is Our God"?
- Who is called "The Father of the Christmas Carol"?
- Which Psalm did Isaac Watts paraphrase to "O God Our Help in Ages Past"?
- What young German walked 200 miles to hear organist Dietrich Buxtehude?
- The "Hallelujah" chorus is from what oratorio?
- What composer (the grandson of Charles Wesley) wrote the anthem "Lead Me, Lord"?
- Who is known as the "Father of English Hymnody"?

Music for Primaries

(*Continued from page 40*)

discussing word and idea meanings; song illustrations; pre-session practice around the piano. Actual direct teaching time is lessened considerably by these varied presentations. Third grade children sometimes use large song charts in learning, but these are not as useful with younger children.

Use of Songs

The use of a song as part of a pleasant experience is very important, for something of the experience rubs off on the song. The feeling is recalled with subsequent repetitions. This is why pleasant teaching experiences are essential to children's attitudes toward songs. Joy and appreciation for a song should be kept alive by appropriate use of the song in the right setting at the right time. As teachers we need to help children feel the refreshing joy of singing, for joyous song is the best expression of the Christian religion. In the primary department we are helping to shape attitudes favorable to participation in congregational singing. Song can be a truly effective expression of religion if people learn how to use it correctly.

Music for Kindergarten

(*Continued from page 41*)

3) Goudey: *Houses From the Sea* (SC $2.95).
4) *Songs for Early Childhood* (WP $1.75).
5) Tensen: *Come to the Farm* (RL $2.50).
6) Coleman and Thorn: *Singing Time* (PT $3.00).
7) Davison and Surette: *140 Folk Songs for School and Home,* Concord Series No. 7 (CZ $2.50).
8) Seeger: *American Folk Songs for Children* (DD $4.50).
9) Thomas: *Martin and Judy Songs* (BP $4.50).

Fanfare!

Singposts Point West is the topic of J. Edward Moyer, program chairman for the forthcoming biennial NaFOMM conference in San Diego, who describes the exciting week in store. With tongue in cheek Alice F. Stacey cautions *Travel At Your Own Risk!* Many summer training opportunities are listed with complete details. *With the Sound of Trumpet* is Helen Trobian's next topic, and a comprehensive list of resources is included. John R. Van Nice will discuss *Churchly (?) Texts,* and our feature begun this month on *Gospel Songs* will be concluded.

The MUSIC FOLIO offers a new communion anthem by Samuel Walter—the first in a series from Abingdon Press; an easy arrangement of a little-known folk tune with the text "Beautiful Savior"; a unison anthem for Thanksgiving by Frederick A. Snell; and Christopher Tye's "Praise Ye the Name of the Lord." Organists will find Joseph Clokey's setting of "Veni Creator" extremely useful as an offertory or short prelude.

June! A good month to read every word in MUSIC MINISTRY.